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Costumes and scenery
for amateurs

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1925

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COSTUMES AND SCENERY FOR AMATEURS

A PRACTICAL WORKING HANDBOOK

BY

CONSTANCE D'ARCY MACKAY

Author of *The Beau of Bath, How to Produce Children's Plays, Patriotic Plays and Pageants, The House of the Heart and other Plays for Children*, etc.

NEW YORK

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PREFACE

This book endeavors to set before amateurs who are doing their own producing a series of costumes and scene sets that can easily be copied for plays, pageants, masques or festivals in which adults and children take part. Costumes for children's plays are specially pictured since there is no costume book for children extant. Both children and adults will find costumes and scene designs covering the range of the historical play, the folk play, the fairy play and the play of fantasy. By following the designs in this book any American Historical Pageant may be completely costumed.

As it is manifestly impossible to give all the costumes of all the countries of Europe in so compressed a space, *the costumes and scenes most in use by amateurs have been chosen.* With the scenes and costumes full descriptions of material, construction and color are given, and each costume and scene is made to serve as many uses as possible. In almost every case perspective has been avoided in the scenes because it is the great stumbling block of amateurs. Butterick patterns may be obtained for many of the costumes, and thanks are due to the Butterick Publishing Company for their

kindness in allowing their admirable costume plates to be copied.

Suggestions for an inexpensive outdoor theater are also given. There are chapters on the amateur and the new stage art, on costumes and properties, on scene painting and lighting. The scenes are such as can readily be adapted to little theater, college, high school, grade school and townhall stages. The aim has been to strive for what is practical, simple and appropriate, and to avoid that which is elaborate, difficult and bizarre.

Thanks are due to *The Bellman Magazine* for permission to reprint the first chapter, and to the *Popular Educator* for their permission to reprint the third chapter.

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THE AMATEUR AND THE NEW STAGE ART

THE AMATEUR AND THE NEW STAGE ART

The object of this book is to set before amateurs who are doing their own producing a series of costumes and scenes which can easily be copied for play, pageant or festival. The volume aims to be what its title indicates—a practical working handbook.

The range of costume covers the fairy and fantastic play, the folk play, and the historical play or pageant. The color and material of each costume is fully described: suggestions are made as to which type of play they will best fit. In many cases patterns of the costumes may be obtained. Almost every costume is made to serve half a dozen different uses by the elimination of a cloak here, or the addition of a shield and crown there. For those who wish a wider variety of costume than that given here there are notes directing them to other costume books. In the present volume costumes for both children and adults are given. All the periods of American costume are portrayed, so that by referring to this book any American historical play or pageant may be completely costumed.

It is, of course, manifestly impossible to give all the costumes for all the countries of Europe, or all the periods of European history in so compressed a space.

Therefore the costumes most in use in amateur productions have been selected. Moreover, with the exception of American costumes, only the most salient outlines of historical periods are given. The idea has been to avoid unnecessary fussiness of detail, mere overloading of accuracy. The outline, the spirit of each century is given, and after all, that is what is most necessary. Therefore one may read: Mediæval costume for Nobleman, Twelfth to Fourteenth Century. This means that the costume in question represents a general type, and not the extreme fashion of the particular period.

The same thing is true of the designs for scenery. Those who remember Granville Barker's production of Anatole France's droll play, *The Man Who Married a Dumb Wife*, will recall that the flat scene against which the comedy was played might have been mediæval France or England or a happy No Man's Land. It gave an atmosphere that was mediæval, and that was enough. It was something that any amateur might copy, for it had no perspective. And perspective is the great stumbling block of the amateur scene painter. Therefore, in as far as possible, perspective in these scene-designs has been eliminated, and scenery which any amateur will be able to paint has been given. As has been said: manner and spirit are what have been striven for, not excessive detail. For what

is scenery meant to be but an unobtrusive yet decorative background against which a play is played? In this case it has purposely been kept simple and inexpensive. Directions for its construction, materials, and coloring are given in each instance. Every scene represented may, by slight changes, be made to serve half a dozen different uses. The author realizes that while new, well-equipped Little Theaters are springing up throughout the country representing the finest type of amateur work, there will remain in our midst for many years to come college, high school, grade school, guildhall and townhall "auditorium" stages equipped with the old type of rococo scenery, and the old arrangements for lighting. In all probability it will be a long time before these stages are done away with. They must be made the best of as they stand. The one thing that can be quickly remedied about them is the scenery. With hangings or simple decorative backdrops the most hopeless stage can be made more adequate than it ever was before.

One of the first queries that will arise in connection with this is: "Why should so much time and effort be expended on amateur work? What does it matter if their scenery is inadequate, or their costumes of the deadly average? They are only amateurs, after all." The querist might be reminded that the glory of Greek drama sprang first from the work of amateurs. Pre-

Elizabethan drama—the prologue to a mighty renaissance—was almost wholly in the hands of amateurs. In both these instances a deeper knowledge and love of the drama was the result. In other words, through amateur participation general appreciation increased. With the increase of this appreciation came the demand for a fuller art. Exactly the same thing may come to pass in our own day through the use of amateur plays,[1] masques and pageants—if they be of a high order. Amateur drama is no longer a mere stop-gap: in many instances it has come to have a place of its own, to be regarded seriously. Practiced amateurs not only find pleasure in the exercise of their talent, but bring to the professional theater as appreciators a grade of intelligence that demands a better stage art. If the stage gives the public "What the Public Wants" and if what the public wants is trashy and ephemeral, then let the public become participators, and what the public wants will be worth while. The need for a better stage art in this country is too great to be questioned, and the Power of Demand lies in the hand of amateurs—in other words, of the audience. Some of the most significant work of this generation—significant in its beautiful sincerity and simplicity—the work of the Irish Players, was made possible through ama-

[1] It was for Masques in which amateurs participated that the first scenery ever designed came to be painted by a master of the art of the theater, Inigo Jones.

teur productions recruited from the ranks of young working people who demanded more of an emotional outlet than their everyday lives gave them. They began with a hired hall, and scenery constructed from potato sacks: they ended by setting a standard, creating a movement.

All over the world the dramatic yeast is seething. Everywhere new experiments are being made. The cluttered and ornate is being swept away: the beautiful and imaginative is taking its place. We are dealing more with symbol and less with fact. We are realizing that a play written in one mood and produced in another, music, scenery and costumes in yet another, is chaos and not art. A host of regisseurs—Masters of the Art of the Theater—have appeared in Europe. England has Gordon Craig, a theorist whose revolutionary ideas have been the means of starting this whole movement of the New Art of the Theater. The art of the German theaters is dominated by such men as Max Reinhardt, Ottomar Starke, Adolph Linneback, George Fuchs, and Adolph Appia—the greatest authority on the new lighting system. Also Schinkel, the designer who discovered the wide use of stage draperies. In Russia, Constantin Stanislavski, of the Art Theater. In Hungary, Alexander Hevesi, in France, Jacques Rouché, and in this country, Livingston Platt and Robert Jones. America has also borrowed

Joseph Urban, a German who designs imaginative settings for Grand Opera. Of this movement, and yet apart from it, is Leon Baskt, whose crude gorgeous color schemes have a barbarity that arrests attention, but that hardly makes for permanence. His is the brilliancy of a flaring sky rocket: not the steady shining of a star. It is not the bizarre in art that lives. Last, but not least, there has been established abroad, and in one place in this country, the Fortuny Lighting system. This is a system which lights the stage indirectly. It envelopes, but does not strike. It is luminous, not glaring. Its bright light thrown against small screens of colored silk, and from these screens reflected onto the stage, makes it possible to flood the stage with whatever tint is desired. This lighting system is used in connection with another great stage invention: the horizont, or dome cyclorama built of white plaster and placed at the back of the stage, as a horizon. When played on by the right lights it gives a wonderful effect of depth. Its power of illusion is incalculable. For the first time in its history the theater is able to give true sky effects. It may be the fleece white sky of morning, or the hot vault of noon, the rose of sunset, the succeeding violet of dusk, the deep ultramarine of night—one melts into the other imperceptibly. All this is the work of Germany, and there has been added thereto experiments in the kind of stages.

There are extant in Germany to-day four kinds of stages: the average stage to which we are accustomed, plus the revolving stage, the wagon stage, and the sliding stage.

With all these experiments, or perhaps because of these experiments, we are having a distinct cleavage in drama. On the one hand the seed sown by Ibsen is flowering in the plays of Brieux, Galsworthy, Shaw, Barker—the drama of ideas: while on the other hand we have the drama represented by Gordon Craig, Max Reinhardt, and Leon Baskt—the decorative drama, filled with color and romance. Or, to change the simile, we have what Sheldon Chaney has termed: "The drama of sincerity and the æsthetic drama."

Now all this ferment abroad has led to direct results at home. If the horizont and the Fortuny Lighting system is Germany's contribution to the modern stage, America's contribution is the increasing number of laboratory theaters, some wholly amateur, some partly professional, that are working out their own problems along original lines. They were the first to dare, to experiment. They have not allowed themselves to become hidebound by tradition. American managers will not risk money on experiments that appeal to only a small public: the little theaters have been more courageous. And their courage has been rewarded. Says one of our most far-seeing dramatic critics: "It is in

gradually arousing this public demand that the experimental centers have been doing their most valuable work. They have been as commercial institutions can never be . . . *free.* The theater managers will presently be only too glad to employ the services of artists rather than those of handymen in their productions. And the experiments of the amateur theaters . . . will have a goodly share in making this possible." In New York City the Neighborhood Playhouse has the new lighting and the horizont. It has been the first to make these innovations. In the same city the Bandbox Theater, a little playhouse of the dimensions its name suggests, houses a group of gifted amateurs [1] who have played to capacity houses under the same roof where, before their advent, professionals had failed. Their programmes consist mostly of one-act plays, alternating the "drama of sincerity" and the "decorative drama."

Other experimental theaters have taken root in Chicago, Boston, Philadelphia, and Milwaukee; colleges have their dramatic laboratories—notably Harvard, Dartmouth, and the Carnegie Institute in Pittsburg. Hull House in Chicago has done work that is genuinely contributive. No work is done in any of these "laboratories" but what is more or less influenced by two salient aspects of the new movement of theater art, namely, the

[1] The Washington Square Players.

use of simple flat backgrounds for decorative scenes, and the use of one scene for a number of different purposes, made by changing its lighting and accessories. These laboratories are showing how fussy, over-elaborated sets may be replaced by simple backgrounds that suggest the atmosphere of the scene, and throw the actor into high relief. The sheer yellow wall of the oriental palace in Rhinehardt's *Sumurun* pointed to what the perfectly plain backdrop could do in the matter of heightening decorative effect. Since then the experimental theaters have had any number of plain backdrops—sometimes a window or a door breaks the sheer wall, which may be gray or brown or green, or black or deep old rose or white—according to what is set before it. A pantomime with all the characters dressed in white and shown against a black background was recently given by the Washington Square Players with remarkable decorative effect. At a performance of a Christmas play in one of the German theaters a backdrop formed by a deep blue curtain covered thickly with silvery stars formed the midnight sky against which the gorgeously robed Magii were shown in silhouette.

The second aspect—the use of one scene in a number of different ways—was splendidly shown in a performance in the professional theater, where the play was Hauptman's *Elga*. The play was produced by Emanuel

Reicher. Its scenery, frankly of the Rhinehardt school, was plain even to austerity. By the substitution of a few pieces of furniture, and the closing and opening of a curtain, one scene was made to represent such widely different places as the living room of a family whose tastes were not austere, and the bare, ascetic sleeping chamber of a monastery.

By this means, that is, by the use of a simple set with accessories that can easily be moved, there is a tremendous gain in the pace and continuity of a play. What a professional producer has done an amateur producer can at least copy. Everyone knows that one of the many drawbacks of amateur productions is the tiresome waiting between the acts. The interest in the story flags: the grip of the play is lost. If amateurs would be content to stage a play with one or two sets, or even with one set, and use care in the selecting and changing of their properties, they could lift the whole level of their performance. The performance of *Elga* with only one set showed that variety and contrast could be obtained by the simplest means. Better a swiftly moving and engrossing performance staged against a background of curtains than a dragging production staged against half a dozen different backgrounds. The Gordon Craig production of *Hamlet* at the Art Theater of Moscow had scenery composed of cream-colored screens—nothing more. Craig has

also designed a production of *Macbeth* that is to be staged in two colors, the brown of rock, and the gray of sweeping mists.

All this goes to prove that the non-commercial (unusual or poetic) drama lies in the hands of the amateur. There is an ever-growing list of plays that should have production, but that will not have it under the present conditions of the commercial theater. Everyone recognizes the indulgent boredom that is usually connected with amateur "dramatics." The chief reason for this is that the average amateur likes to appear in a play that has already had professional production, thereby challenging the memory of the audience, which consciously or unconsciously, compares the professional and the amateur production almost always to the detriment of the latter. The average amateur production cannot have the finish, the pace of the professional production. It never will have. Why, then, challenge the audience? Why not arouse a feeling of interest rather than of leniency? Why not produce a play that has never been seen before, that will have a fresh appeal? In other words: why should amateurs be content to repeat, instead of to create?

All amateurs cannot have a theater to work in. The Irish Players began in a hall. But if all amateurs would consider themselves as part of this great new recreative movement that is expressing itself through play

and masque and pageant, if they would regard their work as worth while, whether it be in college, amateur dramatic club or grade school, we should have a very different type of amateur production. Greater care in play selection, more care as to production, and more time devoted to scenery and costumes will work wonders. If it had not been for amateurs, Gilbert Chesterton's *Magic*, Maeterlinck's *A Miracle of St. Anthony*, and Housman's *Chinese Lantern* might still be unproduced in this country.

While very experienced amateurs may essay the "drama of sincerity," there is a lift to costume plays for average amateurs that modern plays do not have. The color and poetic atmosphere of a costume play will go far to carry it along. The disguise which the costume affords is an aid to the self-conscious amateur. Not only that, but such a change is wrought in the appearance of the actor that the illusion is greater. The audience can forget the personality which they know, and focus attention on a personality which seems new.

The one-act play, which is the short story of the drama, has a place in the continental theaters, but none in ours. Here again is a field where the amateur should be producer. As a rule the amateur shines in this form of art, because it makes less demand than the long play. It is less apt to be "patchy." With

one-act plays and with longer plays, simple scenery will be best. It will obviate the long waits between the acts, and give the play greater coherency. As has been said, one of the greatest drawbacks to amateur productions are these tiresome entr'acts. Why not sacrifice elaborateness of setting and gain continuity?

Even the Children's and Young People's Community Theaters are feeling the set of the tide. Where children's plays and their scenery were once chosen at haphazard there is now a genuine desire for the candor and beauty of effect that one gets in the drawings of Boutet de Monvel. Children's plays costumes and scenery have undergone a complete change. Amateur producers are realizing that the best is none too good for the impressionable years.

There is so great a movement toward making every available hall and auditorium into a community theater where actors and audience alike may be art pioneers that even the least prophetic amongst us can see that with the exercise of care and patience, the results will be of no mean order.

COSTUMES

COSTUMES

As with the scenery, so with the costumes in this book: the ones *most in use* are the ones given in the illustrations. Those less in use, and not given in the costume plates, will be described in this chapter. Costumes for adults and children will be discussed, and some special directions for costuming the latter will be appended to this chapter. Costume and the history of costume is such a vast subject that only a few of its most salient points can be discussed here. The costumes of the most ancient peoples will be discussed first: then the Greek and Roman: and then the early French (Gauls) and Saxons, and so on up to modern times. Since the material and color of costume in the olden time was often regulated by law as well as by custom, some of the laws and customs must be briefly sketched.

But a few words first to the amateur producer. In costuming a play a good costume book is an immense help; next to the costume book, standard histories, well illustrated. If the reader of these lines is a producer living in the most out-of-the-way hamlet, or an already over-crowded public school teacher, they will find a large dictionary of the utmost help. Webster's dic-

tionary is the one referred to in the following paragraphs, but any large dictionary will be sure to have helpful points as to ancient costumes, and properties. In the back of dictionaries, under the heads of Mythology, Armor, Heraldry, Middle Ages, etc., there are sure to be illuminating pictures. Under the words Armor, Canopy, Broadsword, Coat of Mail, Shield, etc., etc., pictures may be found, and be found more quickly than in looking in books.

Oriental Costumes

Costumes for Bible plays, and plays laid in the Holy Land are not given in the costume plates, because plays of this type are not in such general use as the historical or fantastic play. They can easily be made, however. The basis of the men's costume is the tunic, linen or cotton, and it is fashioned after the same lines as the tunic on page 100. It should be very plain and have only a cord for a girdle. Besides this tunic the men wore a mantle, generally striped in one or two colors. This was fastened to one shoulder and drawn about them. The older men wore the tunic coming almost to the ankle, the tunics of the young men came to the knee. All classes wore sandals. The poorer classes such as shepherds and tillers of the soil wore coarse tunics such as can be made from potato sacking. Tunics were either in white or a solid color. They

were never striped. The mantles were sometimes made of plain material. Scarlet, purple and gold were colors usually confined by custom to men of high rank, kings and high priests. All boys wore the short tunic, whether in white or colors. The women wore long tunics, falling straight from neck to ankle. These tunics were made in plain colors or white. With this was worn a plain or striped mantle, much larger than the mantle worn by the men. It was draped about the head and shoulders and fell to the edge of the tunic. Anklets and bracelets of gold, silver and jewels were worn. The hair floated loose about the shoulders. Girls wore the same costumes as women, but in very little girls the tunic was shorter. The following books will give suggestions for costumes: *The Castle of Zion*, by Dean Hodges; the "Peeps at Many Lands Series;" the Acting Edition of *Joseph and His Brethren*, by Louis N. Parker; the illustrated edition of *Ben Hur;* and, best of all, Tissot's *Life of Christ.*

Arabian Costumes

For Arabian costumes, with their combination of white and flaring color, made in the same way as the costumes described above for the Holy Land, and for the strange Eastern costumes of the Arabian Nights, including Persia, the following books will give good ideas for costumes to be used in festivals and pan-

tomimes: *Omar Khayyam*, illustrated by Elihu Vedder; *The Arabian Nights*, by Olcott; *Princess Baldura*, by Lawrence Housman, illustrated by Dulac; *The Arabian Nights*, by K. D. Wiggin and N. A. Smith, illustrated by Maxfield Parrish.

Egyptian Costumes

The curious tight swaddled Egyptian costume, mostly made in striped material, can be copied from the following books for those wishing to give Egyptian dances or pantomimes: Illustrations of *Greek, Roman, and Egyptian Costume* by Baxter. The Egyptian Headdress with a band across the forehead, and two strips hanging over the ears, widening as they touch the shoulder, is exceedingly easy to copy.

Chinese Costumes

For Chinese costumes of the strange bright loveliness seen on old tea chests, and for costumes for Housman's *Chinese Lantern, Aladdin*, the little play of *The Willow Ware Plate*, etc., etc., the following books: *The Punishments of China* by George Henry Mason, can be found in most libraries. It has pictures in color. See also the story of Aladdin in *The Arabian Nights* by Lawrence Housman, and the *Arabian Nights* by Kate Douglas Wiggin and Nora Archibald Smith, illustrated by Maxfield Parrish.

Japanese Costumes

For Japanese plays and operettas, like the *Mikado*, Japanese costumes are already given here; they can be copied from the following books: *Japanese Fairy Tales*, *Japan* in "Peeps at Many Lands" series, and *Letters from Japan*, by Mrs. Hugh Fraser.

Costumes of India

Costumes for plays of India, such as Tagore's, should be copied from books on that country. The long white sleeved tunics, and brilliant turbans of the men, the white costumes of the women, and the splendor of the dancing girls can be copied from books listed here. The sari, or mantle of the women, is cut the length and breadth of a Bagdad couch cover, and is wound about the head and shoulders. It should be remembered that all the different casts of India have different costumes, and it is not as easy to costume a play laid in that country as it appears at first sight. *Mowgli* by Kipling has facinating pictures which can be copied. Also Kipling's complete works have illustrations by John Lockwood Kipling.

Ancient Grecian Costume

Ancient Grecian costume for men can be fashioned with the tunic on page 100 as a basis. This was the way Grecian tunics for men were made. The materials

were woolen or linen. Greek youths wore a cloak called a chalmys. It was four and a half feet long by three feet wide. It was fastened to the right shoulder. Solid colors were used in cloaks and tunics. Ornamentation was confined to borders on the tunic, and around the edges of the neck and sleeves. The foot gear was sandals—low sandals, or high laced sandals as on page 100. Greek men and boys wore their hair short. They never parted it on the side. It was always parted in the middle.

Grecian soldiers wore upper body armor, had a curiously shaped helmet, and round shields. They carried long spears. The shield was called an ægis, and a picture of it called by that name can be found in Webster's dictionary. Pictures of the god Mars, given in dictionaries and mythologies, will give a good idea of the helmet and armor. This armor can be simulated by heavy gray carpet paper. Boys wore a tunic coming to the knee; but little boys might not wear the chalmys, the national garment for men and youths.

The costume for a Greek woman will be found on page 103. It can also be found in pictures of the Greek goddesses. It was made of wool or linen. The costume on page 191 of a Fairy can be adapted for a Greek girl by leaving off the wings. The costumes of Greek women or girls were either white, yellow, crimson, blue or green. They were always in solid colors. They

might be ornamented with borders. Women and girls wore their hair high on their heads, or in a Psyche knot. It was bound with Greek bands or a fillet, or chaplet. Very young girls wore their hair "bobbed" much in the fashion of to-day. The hair, save in the case of dryads, water sprites, hamadryads, and other mythological creatures of the woods and fields, was never worn flying. The following books give suggestions for Grecian costumes for men, women and children: *Greek Dress*, by Ethel Abrahams; *The Attic Theater*, by Haigh; *The Odessy for Boys and Girls*, by A. J. Church. For the Isadora Duncan type of costume for children, with excellent color effect, see *The Schuman Album of Children's Pieces*, with illustrations by Willebeeck Le Mair.

Ancient Roman Costume

The tunic on page 100 is the basis for a Roman costume for boys and men. The tunic was universal in Ancient Rome. Young men and soldiers wore the short tunic, coming to the knee. Older men, nobles and law givers, wore the tunic ankle length. Pictures of Julius Cæsar will recall this costume. Over this tunic was worn a toga, or cloak, the national garment of the Romans. It was fastened on the *left* shoulder, and then drawn about the body. It was made of wool—white wool for ordinary folk, purple for

emperors and generals. *No one except an emperor or a general* was allowed to wear purple. This was a rule rigidly enforced. Purple was the color of the Cæsars.[1]

The soldiers wore the short white tunic with upper body armor, a breastplate, a round shield and a helmet—but the helmet was far different in shape from that of the Greeks. Over the skirt of the tunic, hung from the armor at the waist were strips of leather. Pictures of leather body armor can be found under the word *corium* in Webster's dictionary. The helmets varied, and can best be copied from pictures depicting the reign of the various emperors. The Roman boys and men wore their hair cut close. The costumes for Roman women were something like that of the Greek, enough like it for the Greek Costume Plate 2, to be used as a basis for it *without the border*. The Fairy on page 191 *without the wings* can be used for a Roman Girl. Both girls and women wore their hair bound about the head. It was only very little girls who wore it loose. The Roman women wore woolen mantles for the Winter which were cut in a large square and wrapped them from head to heel. The following books will give illustrations of Roman costumes: *Illustrations of Greek Roman and Egyptian Costumes*,

[1] The purple of the ancients was a Phœnician dye more like scarlet than like our modern purple.

by Baxter; *The Story of Rome*, by MacGreggor, to be found in the children's room of most libraries; *Landmarks of British History*, by Lucy Dale; *The Bankside Costume Book*; Meyer's *General History*, Illustrated; Guizot's *History of France*, the first three volumes. If the amateur producer is living in a small hamlet or out-of-the-way place where the books mentioned here cannot be had, a glance at the encyclopedia under the names of the various Roman Emperors, Pompey, Cæsar, Nero, Caligula will often discover accompanying plates. If an encyclopedia cannot be had, let the producer look in the back of any large dictionary under Mythology and good ideas for costume can be found.

Costumes of the Ancient Gauls

The men of Gaul had white tunics, knee length, breastplates, shield and helmets of armor. The helmet had small wings like a Viking's helmet. A skin was fastened at their shoulders like a mantle. Their hair was long. Women wore long white tunics, and mantles of skins. Their hair was worn in two long braids. Children wore tunics. See Guizot's *France*.

Costumes of Great Britain

More space will be devoted to the costumes of the Britons than to that of any other nation because more

plays in current use are laid in Britain than in any other ancient country. Moreover, what was worn in Britain was worn with only slight differences in France, Holland, Germany, and Italy. The *outlines* of the costumes were more or less the same in all these countries. It was in the details that they differed.

The earliest costumes of the ancient Britons were the skins of wild beasts. These were fastened with thongs at the shoulders, and hung to the knee. They were like rude tunics, but tunics without side seams or sleeves. The arms and legs were bare—often stained a bright blue, though this historical detail is too grotesque for amateur plays. The hair was worn long, and the beard also. Both were rough and matted. The women wore the skin tunics also. There was no difference between the dress of men, women and children. All wore the skins of beasts. The hair of the women fell loose about their shoulders, and was perhaps a shade less shaggy than that of the men. Neither men nor women wore any adornment.

The real tunic came into England with the coming of the Romans, 50 B. C. It was roughly made and was of coarse material—almost as coarse as potato sacking. It came in white, and in crude blue and red, and in brown. It was at first very plain, without border or ornamentation. Since the tunic of skins had been abandoned the Britons needed warmth, and

often wore the skin of a wild beast hanging from their shoulders, much in the fashion of the ancient Gauls. (See Costumes of the Ancient Gauls.) *But the early Britons wore no helmets.* The hair fell loose over their shoulders. They either wore beards, or shaved their faces after the fashion of the Romans. The upper classes by degrees discarded the mantle of skins, and adopted a short woolen cloak made of straight lengths of cloth. Women wore tunics coming to the ankle. Peasant women wore skins fastened to the shoulders in cold weather; women of rank, the crude woolen cloak. Gradually both peasants and gentlewomen adopted the cloak as their one means of protection against the cold. Up to the end of the Fourth Century these primitive costumes were worn. The following books will give ideas of them: Strutt's *Dress and Habits of the People of England*, *The Bankside Costume Book; Landmarks of British History*, by Lucy Dale.

By the fifth century—400—costume had made a great advance as to cut, color and material. The dress of the nobles had been greatly enriched, while the dress of the peasants was still very crude. Throughout these early times the dress of the peasants, men, women and children would remain the same for centuries, while the dress of the nobles and ladies changed.

The short tunic was at times worn by all classes, but the long tunic denoted rank. The tunic might

really be said to be the national garment. The peasants and tradesfolk always wore the short tunic. The long tunic was worn by the nobility, and the Kings. It fell in graceful folds to the ankles. No peasant might wear it, but the noble might wear the short tunic if he chose.

The easiest way to call the dress of the fifth and sixth centuries to mind is to say that it was the time of King Arthur and his Knights, and to copy the *Copley Prints of King Arthur and his Knights*,[1] by Abbey. All men of gentle blood now wore mail covering them from head to heel, and over this they wore either the long or short tunic in linen, or in fine silk. Shields were long and bore a coat of arms. For house wear the tunic with sleeves had come in, and these sleeves were usually loose and flowing. Peasants wore tunics coming to the knee, and wound strips of cloth about them for cloaks.

Women wore a long tunic-like dress falling to the floor, with a long cord about the waist. This cord might be gold or silk. Their sleeves were the type known as angel sleeves. The hair was braided in long braids, sometimes interwoven with pearls. It was covered with a veil, bound about the brows with

[1] Copley Prints can be obtained from Curtis and Cameron, Boston, Mass. Reproductions of some of them may be seen in *The Craftsman* for Oct. 1911.

a circlet. The Abbey pictures will show these costumes. Watt's picture of *Sir Galahad* is another good type to copy. Pictures may also be found in the following: Strutt's *Dress and Habits of the People of England;* Meyrick's *Ancient Armor.*

In the seventh, eighth, ninth, and tenth centuries, that is, from 600 to 800, the tunic was worn, either long or short, belted at the waist. A tunic with sleeves was sometimes called a surcoat. The mantle of the Saxons varied very much, and great liberty may be allowed the producer in designing its shape. It may be square or round, long or short, but it must be of a solid color. It should be wrapped round the wearer when he is out of doors, and should fall about him in loose graceful folds when he is indoors. It should be fastened with a febula or brooch on the right shoulder. Foot gear was composed of low sandal-like shoes, which covered the foot, and were fastened with bands of cloth or linen. These bands, for peasant wear in cold weather, were criscrossed to the knee, and afforded as much protection as a stocking would. Also the tabard came in in these centuries and was worn both by nobles and tradesfolk. It was a garment fastened on the shoulders, open at the sides, and coming to the knee, or to the ankle. Under it was worn a sleeved tunic.

From the seventh to the tenth centuries women

wore a kind of tunic dress fitting more closely than in the earlier centuries, and coming to the floor. Also the hair was covered with a long veil or light silk or cloth which fell over the rest of the costume. Besides this they wore a kind of tabard dress, with a sleeved tunic under it.

Children of high and low, rich and poor, wore short tunics, and the children of nobles wore the tabard made in rich stuffs. Their hair was "bobbed" much as it is to-day, for boys and girls alike.

Pictures of these centuries may be found in the following books: Guizot's *Illustrated Histories of France and England;* Strutt's *Dress and Habits of The People of England; Le Costume Historique*, by Racinet; Meyrick's *Ancient Armor.*

With the eleventh century (1066) there are the pictures of the Norman Conquest to follow, with William the Conqueror and his Knights. The tunic, long or short, was still worn, and it was still loose and full. Rich bands of gold, silver, embroidery or fur were now used to ornament the tunics of the nobility. Apart from ornamentation, which the peasants never wore, there was not a great difference between the dress of peasants and nobility in line and cut.

With the twelfth century—(1100) there was a greater variety of costume. The long tunic, ankle length, and associated with *King John* and *Macbeth*, was now worn

by the nobles, with cloaks for outdoor wear. Women wore the dress associated with Lady Macbeth, if they were women of rank. Armor was worn by knights, and covered with a long or a short tunic as pleased their fancy. It was the time of the Crusades, and the tunics of Crusaders, worn over their armor, had a large red cross on the breast. The tunic on page 111, with a red cross on it, could be worn by a crusader.

Peasants wore a short tunic, with a leather girdle, and soft ankle boots. These can be imitated by wearing black socks. Tights were now worn by the peasantry and yeomanry. It was the century of Richard Cœur de Lion, of Blondel, and of Robin Hood. Tunics for the yeomanry might be the regular tunic, or might open down the front over a linen shirt, and become a sort of coat. (See picture on page 112.) Men peasants sometimes wore their heads covered with a covering like that of the peasant woman on page 115. So did yeomen. Or they might wear the head covering given with Robin Hood.

Peasant women now began to wear tight bodices, and round, somewhat full skirts, like the woman on page 115. A leather girdle and pouch bag were worn with it. The head was covered as in the picture. This costume continued to be worn by peasant women until the middle of the fifteenth century. These costumes were worn by little peasant girls also.

The children of the twelfth century copied the costumes worn by their elders. Children of noble birth copied the costumes worn by the nobility. Children of peasant birth copied peasants.

Books from which these costumes may be copied are: *Robin Hood*, by Henry Gilbert, illustrated by Walter Crane; *The Bankside Costume Book;* Guizot's *History of France;* Meyrick's *Ancient Armor.*

From the end of the thirteenth to the end of the fifteenth centuries (1290–1400) the costume for English Kings and noblemen was the tunic (i. e., paltock), either long or short, as best pleased them. It might be short as on page 119, or it might come to the knee or the ankle. The tabard, described on page 31 was also worn. Tights were universally worn by the nobles and by peasant men. Soft low shoes, such as are pictured on page 119, were worn, or high shoes as in the picture on page 112. Tall peaked caps, round caps with a quill on one side, or soft brimmed caps turned up at one side with a quill as on page 112 were most in vogue. The cap on page 112 was more often worn by yeomen than by noblemen, however. Besides a long tight undersleeve as on page 119, there was a flowing over sleeve, to be seen on the same page. When this was cut in scallops round the edges it was called a "dagged" sleeve. In England the peasantry might not wear "dagged" or hanging sleeves. They were for the upper classes only. Re-

member this in costuming plays. Knights wore armor, as on page 111, with tunics of richly trimmed silk or velvet.

Through the thirteenth, fourteenth and fifteenth centuries there was very little change in the dress of peasants. Men wore the tunic as pictured on page 119, without sword or embroidery. Yeomen wore the costume pictured on page 112. Peasants never wore the long tunic. Strict rules of dress governed the peasant class.[1] From 1330 till 1556—that is, from the reign of Edward Third, until the eighth year of Queen Elizabeth's reign—these rules governed peasant costume. Peasants and servingmen might trim their tunics with "lamb's fur" as it was called, or rabbit's fur. But they might not wear ermine, miniver, sable, silk, or gold embroidery under penalty of punishment. No servant might wear silver or gold either in trimming or by way of ornament.

Crimson or blue velvet was for the attire of Knights. Only they and the folk of royal blood might wear it. *No one except royalty might wear cloth of gold.* Scarlet and purple were for royalty also, and were worn on occasions of state. Ermine, silk, velvet, miniver, sable, and rich embroideries were for the nobility. Apart from the nobility, only the clergy were allowed to wear such furs as sable and ermine.

[1] These were called Sumptuary Laws.

The peasants wore coarse materials, and plain colors. Where the nobles wore embroidery the peasants wore leather, leather girdles, leather pouches, etc.

The dress of ladies of rank during these centuries (1290–1400) is indicated on page 120. They wore long robes bordered with fur or embroidery. Tight sleeves, or tight sleeves with a "dagged" over-sleeve. A girdle of gold or silver, or a cord of gold, or a rope of pearls was worn about the waist. The hennin, or steeple head-dress was worn. It was made of gauze or silk, and lined with some thin stiff material—probably canvas. A veil was draped over it, and floated behind it. There was great latitude in the draping of this. A cloak of fur or velvet was worn for the out of doors. Shoes were low and soft, shaped like the man's shoe on page 119. The fur and embroidery edging the robe was an indication of the wearer's rank. No woman, unless noble by birth, might use ermine or miniver.

The costume of the peasant women varied very little from 1290–1490. It was on the same general lines as the peasant dress on page 115. In the fifteenth century it might be worn without the head covering if desired.

There is a great variety of books covering the costumes of these centuries and a full list of them is given here because amateurs play so many dramas laid in mediæval times. First and foremost there is *Jeanne*

D'Arc, by Boutet de Monvel, a book giving most varied pictures of armor, chain and plate, of long and short tunics, of the dress of great ladies and of peasants. It is absolutely invaluable. There are two books on the Canterbury Pilgrims with fine illustrations: *The Canterbury Tales*, by Percy Mackaye with lovely illustrations in color by Walter Appleton Clark; and even better pictures from the costume point of view may be found in *The Modern Reader's Chaucer*, by Tatlolk and Mackaye, with pictures by Warwick Goble. There are other beautiful pictures in *Tales from the Pentamarone*, illustrated by Warwick Goble, richly imaginative in line and color. *The Guild of Play Books*, by G. T. Crimmins, give illustrations of the folk-dance costumes that were worn in England from the earliest times. Then Guizot's *History of France*, with its illustrations by Alphonse de Neuville must be mentioned again, because it gives not only costume, but mediæval interiors, and furniture as well as outdoor scenes. Mediæval head-dresses are given in *Chats on Costumes* by Wolliscroft. For ecclesiastical dress see *Dictionnaire des Ordres Religeux*, by Hèylot.

The costume for men in the sixteenth century (1500) and the costume for women underwent a great change. For the first time since the Romans landed the tunic lost its hold. The doublet came in, and sleeves were full and slashed and puffed. For the nobles simplicity

of attire gave way to ornamentation. The long cloak for men was abandoned. The short cloak held sway. A new sort of cap with a plume came in. There were ruffs for the neck. The costume for men may be seen on page 123. This is a noble's costume. The same costume in coarse materials, without ornamentation and without the cloak, was worn by peasants. Brocades and silks were worn by royalty and gentry, serge and unbleached linen shirts were worn by the peasantry. Instead of ruffs the peasants wore flat linen collars, or no collars at all. Leather jerkins were worn by the yeoman—that is, a kind of leather tunic, worn over a shirt with puffed sleeves.

For women of rank, and the rich middle class, skirts were bell-shaped, and opened over a petticoat. (See picture on page 127.) There were tight, pointed bodices with long tight sleeves. Sometimes—for daytime wear—these bodices went high up to the throat and there was a ruff of lace and linen, or they might be cut low, and have a great lace ruff standing out fanlike back of the neck. To say the words *Shakespeare*, *Queen Elizabeth*, *Sir Walter Raleigh*, should recall the costume of the middle and last of the century with its rich brocades and velvets. For state occasions women waved their hair and did it up on their heads. It had strands of pearl and gold bound about it. For the daytime there were caps of velvet, silk, or muslin

edged with gold, pearls, or fur. All women, rich and poor alike, covered their hair with a cap be it ever so magnificent or humble.

The costume on page 115 may be used as a *basis* for the costume of a peasant woman of the sixteenth century. Take off the head covering, have the bodice come up to the throat, or cut the neck low and round. Take off the leather girdle and pocket, and substitute an apron, and the peasant will be of the sixteenth century. It was in this century that the apron came in. The costume may be worn without the apron, to give variety.

Children's costumes in the sixteenth century were copied after their elders. The boys wore doublet and hose, sleeves slashed and puffed. There was rich cloth, silk and velvet for the children of nobles and the rich middle classes. Poor boys wore coarse material. The costume for a man on page 123 may be copied for boys, only for children of peasants and tradesmen omit the cloak. It was only worn by sons of nobles and court pages. The costumes for little girls of noble birth may be copied from the picture of a lady on page 127. They wore the under petticoat and the bell skirt, in stiff brocades and satins. Their hair was done on their heads as the hair of the lady is done. They were an exact imitation of older women. But little peasant girls had more choice of costume. They may be

dressed as the little girl on page 199, *without the hanging sleeves*. Or they may have their costumes copied after the peasant woman described two paragraphs back. They seldom wore aprons, so that detail may be omitted. The dresses of peasant girls escaped the ankles, and left them free to romp and run—a privilege not given to little girls of high degree, whose stiff long petticoats impeded them. All little girls wore caps, whatever their rank. But whether the caps of active hardy little peasant girls stayed on is a matter for conjecture.

While the costumes of the sixteenth century in England and on the Continent had certain National differences, it was a difference of detail and not of outline. Therefore the costumes indicated here were the costumes of France, Italy, Germany, Spain, Flanders, Holland. The following books will give additional pictures of costumes: *Strutt's Dress and Habits of the People of England;* Bennet's *Young Master Skylark*, with illustrations by Birch; *Historic Dress of the British Soldier*, by Luard; also *Albrecht Durer*, by H. Knackfuss; *The Dance of Death*, by Holbein, for costumes on the continent from 1471 to 1543.

With the sixteenth century America appears on the scene, and therefore the costumes for the next centuries which were alike in America, England and the Continent will be given under the heading: "Costume in

America from the Earliest Times to the Civil War."

Eighteenth Century

The civilian dress of America and England differed very little. For the Military dress of the English during the American Revolution, see costume Plate 21, where an English Officer and an English soldier will be found. The following books will also be found useful: *Historical Dress of the British Soldier*, by Luard, and histories of England have pictures; *Costumes in England*, by F. W. Fairholt is good. There is also *Sardou's Collection of Eighteenth Century Costumes*, by A. E. Guillamot.

Costumes in America from the Earliest Times to the Civil War

The very earliest American costumes were the Indian costumes. These varied with the various tribes, just as the costumes of Europe while more or less alike in their outlines in any given century were still touched with national characteristics. Amateurs cannot hope to cope with all these differences. They must take a composite Indian costume. Men may either wear the Indian costume that prevailed before the coming of the White Man—breech cloth, wampum and feathers, or the Indian costume given on page 128.

With the Indians both sexes wore the same ma-

terials, though not made in the same manner. Dressed deerskin, and other hides formed the basis of their costumes. These can be simulated by khaki.

Indian braves and chieftains wore the costume given on page 128; but the Indian braves might not wear so large and impressive a war bonnet. Only the Indian chieftain might wear that. Khaki costume, khaki moccasins, beads for the neck, and a gorgeous headband filled with feathers will make the costume complete.

The costume for an Indian Princess, for Indian maidens and squaws is given on page 131. It is the costume for an Indian Princess in the picture, because it is so elaborately embroidered. A plain Indian costume on these lines, and a bead headband and beaded moccasins should complete the costume. The squaws may carry a brightly colored blanket, and so may the Indian maidens. These blankets may be made of canton flannel in blue and purple, orange and jade, saffron and scarlet, etc., Indian designs should be appliqued on them by cutting out canton flannel, and stitching it to them. A very great Princess like Pocahontas wore white doeskin, which should be made on the same lines as that in the picture, and of canton flannel.

Conventional costumes for Indian children may be made by copying the boy's suit on page 132 and the

girl's dress on page 131. They are made of khaki, just as the older Indians' costumes are. *No Indian child, boy or girl, should ever wear a headband or feather.*

Other costumes for Indians will be found in the following books: *The Book of Indian Braves*, by Kate Dickinson Sweetser, and *The Song of Hiawatha*, illustrated by Frederick Remington; *Sinopah, The Indian Boy*, by J. W. Shultz, illustrated by E. Boyd Smith.

The earliest dress of people in America other than the Indians was of course copied from the English. The seventeenth century was a distinct departure in style from the sixteenth. With the seventeenth century (1600) began the period of Cavalier and Roundhead—or, in other words, of the followers of King Charles, and of Cromwell. Their costumes differed as much from the Elizabethan costumes as they differed from each other. The restrictions as to peasant's and gentlemen's costumes had vanished; there was now not so much a difference of costume according to rank, as difference according to politics and religious adherence. Those who followed King Charles wore the Cavalier costume, those who followed Cromwell, the Puritan costume. All the other countries of Europe wore the Cavalier costume, save Holland, where the Cavalier and Puritan costumes were worn. Thus the Puritan costume is found amongst the early Dutch Settlers in New York, and all down the Mohawk

valley. In America the Cavalier costume was worn in the South, but was frowned on as the "devil's finery" in the Puritan North. A number of Cavaliers lived at Merrymount, in Massachusetts, and the abhorrence in which they were held is vividly described in Hawthorne's *Maypole of Merrymount*. The Quaker costume was like the Puritan costume, save that it was worn in gray. The Pilgrim costume was, of course, like the Puritan. The Huguenot costume was like that of the sixteenth century, and can be copied from those on pages 123 and 127. It should be in dull colors, and not in the best condition as to wear, for the Huguenots were fugitives.

The Cavalier costume is not given in this book because few amateur plays require it, and pictures of it can easily be found in the books which will be mentioned later. The dress of the cavalier consisted of a fine shirt of white linen, with a lace collar known as the Van Dyck now-a-days. He wore full breeches with rosettes and hanging ribbons at the knee band. The coat was of fine material, velvet, silk, or satin. Sometimes its sleeves were plain, as in pictures of King Charles. At other times they were slashed, and showed either a lining of a different color, or the fine white shirt sleeve beneath. This shirt sleeve was cut on the lines of what we to-day call a "bishop sleeve." It was usually finished with a frill of lace. Ribbon love-

knots were worn at the shoulders. Sleeveless leather jerkins were also worn, showing the white shirt sleeve coming through the arm hole. Or the leather sleeve might be slashed and show a silken undersleeve. The foot gear consisted of either silk stockings and low shoes with buckles or rosettes, or boots that fitted tightly.

The hats of the Cavaliers had broad flaring brims. They are imitated to-day in hats for ladies called "Cavalier hats." The brim was rolled up at one side and fastened by either a buckle or a rosette. It had a sweeping plume. Plainer hats were rolled up at the side without the plume. The hair of the Cavaliers swept over their shoulders in love locks. They had small up-curling mustaches, or no mustaches at all. The colors they wore were bright and gay. The materials composing their costume were fine lawn and lace, silk, velvet, cloth, and leather. For amateurs who wish to copy these costumes, and are restricted from hiring them, or making them of expensive material, canton flannel is a good substitute for velvet, and sateen for satin. Gymnasium bloomers, with bright rosettes and ribbons at the knee band, soft white shirts with bishop sleeves, a sleeveless jerkin of canton flannel, and uprolled Cavalier hat, and the dress is complete. Leather may be copied by having leatherette, or deep buff oilcloth. The long sweeping cloaks of the Cavaliers can be copied for amateurs by having canton

flannel in gay colors, which will have the look of velvet.

The women of the Royalist (Cavalier) party wore the type of dress indicated on page 143, the fitted bodice, and the full skirt falling in graceful folds to the floor. The cap, edged with pearls, gold, silver or lace, was much in vogue.

The children of Cavaliers wore costumes that were a copy of their elders. Boys wore the loose white shirt, and full knee breeches with rosettes. Girls wore dresses coming to the floor as they had in Elizabeth's day, only now the style was different. *No little girls wore short dresses.* For pictures of Cavaliers, see illustrated editions of *Pilgrim's Progress*, *Richelieu*, by Theodore Cahen; *The Laughing Cavalier* by Franz Hals, and *King Charles*, by Van Dyck; also *The Children of King Charles*, by Van Dyck.

Puritan and Pilgrim dress for men can be found on page 135. The "pork pie" hat was of felt, or beaver. The cloak and suit were of serge or of the plainest cloth, or of woolen homespun. Silk, satin or velvet, were never worn by Puritans, nor fur cloaks, nor trimmings of any kind. The colors were gray, dark blue, brown, black, and dull purple. The collars and cuffs were of white linen or muslin. *They never wore lace.* Their costumes were in every way a contrast to the Cavalier. The colors were sober, the cut plain. Stout low shoes with

or without buckles, and thick stockings were their foot gear. Under their Puritan coat they wore a plain white shirt.

The costume for a man-at-arms of the Roundhead party can be seen on page 139. This was also the costume for a Captain John Smith, or for a guard of Richelieu of France. It was a costume of armor worn by most of the continent, and by England and later America. The armor and the full knee breeches need little description. They can easily be copied by amateurs.

Puritan and Pilgrim women wore the costume shown on page 136. With this they wore a cloak similar to the man's on page 135. The materials were woolen homespun, cloth or serge for the dress, and white lawn or linen for the cuffs and kerchief. The apron may be worn, or on occasion may be left off. It was of white muslin. The hair was hidden by the white cap.

Puritan boys were costumed like the men, save that they wore a small round cap instead of a pork pie hat. Mostly they went with their heads uncovered. Little Puritan or Pilgrim girls were costumed like the women, with long dresses and the crossed kerchief. Their hair was done up on top of their heads and covered with a white cap that was exactly like what their mothers wore.

The following books and pictures will be found use-

ful for their pictures of Puritans, Pilgrims, Quakers, Early Dutch Settlers and for men at arms, whether English, French, or Spanish: Illustrated editions of *Pilgrim's Progress*, by Bunyan; illustrated editions of Longfellow's *Myles Standish*; Eggleston's *Illustrated History of the United States*, is especially good; also *The Man with the Iron Hand*, by John C. Parish, with illustrations by B. F. Shambaugh.

The Eighteenth Century

Men in the early part of the eighteenth century wore costumes differing in detail from those of the latter part, though the colors and materials and general outlines were the same. In the reign of Anne, the costume given on page 151 would have a coat that came to the knee, and that instead of being cut away, came down straight from the waistcoat. The cuffs on the coat sleeves should be very wide—should in fact come halfway to the elbow. The ruffle and jabot was the same as on page 151. So was the foot gear. But the wig, instead of being tied away from the face, was very large, curled in "sausage curls" and fell about the shoulders. Sometimes the hair was worn in its natural color, being curled and perfumed merely. The Grande Monarch often wore it so. Again, it was snowy with white powder. The upper classes wore the curled wig. Poorer people had to be content with their own

hair, drawn back from the face, and plaited into a queue, with the end very curly. Or the hair might fall lank about the face, straight and uncurled, and ending above the shoulders. The pictures of Benjamin Franklin to be found on one cent stamps show this type of hair dressing very plainly. It was the mode followed by the Quakers. Men of fashion wore silk and velvet, and the working classes wore the same type in serge and cloth. Where men of fashion wore lace ruffles, servingmen wore ruffles of unbleached linen or coarse white muslin.

The dress of the second half of the century is shown on page 151. This might be in fine cloth, or even velvet for gentlemen in America, and in cloth and serge for the working classes. The military styles of France, England and the American Minute-men followed these outlines with a likeness to each other that is surprising. A different hat, knapsack, buttons, straps, and epaulets were worn by each of the several countries just mentioned, but the *outlines* of the costumes were the same. Study of the military styles of the period will show how the costume may be adapted to a dozen different uses.

The dress of women in the eighteenth century was of two orders, the short looped-up skirt called a pannier worn over a plain or a quilted petticoat, with a white fischu and powdered hair, and the longer dress with a

somewhat full skirt opening over a petticoat as is shown on page 163. The short dress was the one most popular in America before and during the Revolution, and the long dress was worn immediately after the Revolution. It is often called the Martha Washington Costume.

With the short dress, for state occasions, were worn silk stockings with clocks, and high heeled slippers. Black slippers had red heels. All slippers had buckles, whether of silver, paste diamonds, or common pewter. People of means wore silks and satins and fine lawns—India lawns they were called. Poorer people wore muslin, and homespun woolen. Those who followed the fashion wore in winter long coats with long tight sleeves and big cuffs of fur. The coats were full and plain, though sometimes they had a watteau pleat in the back. They fell to the edge of the dress. They might be dark green, bright blue, or scarlet. With them was worn a fur tippet. Muffs were huge; and white fur muffs very fashionable, though only the rich could have ermine muffs. Cloaks were also worn—shaped like the Puritan cloak the man is wearing on page 135. These were in gay or dark colors, as pleased the wearer. Dark cloaks were usually lined in gay silk. Hoods were worn with these. Mitts were very fashionable, particularly long ones, made of lace.

The costumes for children in the eighteenth century followed exactly the lines of the costumes of their

elders. Boys were dressed like the man on page 151 and girls like the girl on page 164 after the Revolution, but before the Revolution little girls wore that type of dress with panniers and with the underpetticoat only coming to the ankle. Pictures that will be useful for military and home dress are to be found in the following books: *Historic Dress in America*, by Elizabeth McClellan; *The Song of Sixpence Book*, illustrated by Walter Crane; *Dame Fashion*, by James Price (1786–1912); *Sardou's Collection of Eighteenth Century Costumes*, by A. E. Guillmot; Illustrated editions of Oliver Goldsmith's *Vicar of Wakefield;* also *Romney*, by Humphry Ward.

The Nineteenth Century

Men in the early nineteenth century, from 1800 to 1825 wore the dress we associate with two famous characters, Napoleon and Beau Brummell. Napoleon adopted Roman costume with nineteenth century differences, imposed it on Europe, and the English, and Americans copied it. It had very few traces of Rome as far as men's costumes were concerned, but women with their scarfs, and straight high-waisted dresses had more of a semblance to Rome than the men. Men wore either very tight fitting knee breeches, and stockings without the hint of a wrinkle, or long tight breeches —almost like tights, that came down to the ankle, and

fastened with an elastic under the instep. There was a stock, for the neck, with or without a frill of lace, a waistcoat, and a cutaway coat with tails. The hats were tall "beavers." In France they wore the Chapeau Bras[1] just after the Revolution, and then the Napoleonic hat. The waistcoats might be plain or flowered. The "great coats" worn in cold weather were like the great coats of Napoleon. America copied the styles of Europe; but in a conservative manner.

The women in the early half of the nineteenth century, or up to 1830, wore what is called Empire style, copied after the robes worn by the Empress Josephine. High-waisted dresses, in satin, thin silk, or silk muslin were worn for "finery." Everyday muslin was worn for everyday clothes. Slippers were of kid or satin, had no buckles for women, and were laced over the instep with straps such as we associate with the sandals of the Greeks and Romans. Jewels were worn sparingly. A necklace and earrings were considered enough. Airy scarfs were in vogue; also shawls of soft materials and colors.

Children of the early nineteenth century were dressed as those on page 203. They wore Kate Greenaway costumes.

Costumes of the nineteenth century can be found in the following books: *Beau Brummel*, by Clyde Fitch,

[1] See Webster's Dictionary.

with photographs of Richard Mansfield; *The Life of Napoleon*, by Ida M. Tarbell; *Marigold Garden*, by Kate Greenaway; *Under the Window*, by Kate Greenaway; *The Young Minute Man of 1812*, by Tomlinson, has fine military costumes.

Military Costumes of the Civil War

Military costumes of the Civil War can be found in the following books: *History of Costume in America*, by Elizabeth McClellan; Civil War editions of *Harper's Weekly*, on file in many libraries; also on file in libraries, *Godey's Lady Book*, of that period. Fine costume ideas can be had from Ida Tarbell's *Life of Lincoln*. Also from the following: *The True Story of U. S. Grant*, by Elbridge S. Brooks; *The American Soldier*, by Elbridge S. Brooks (1492–1900); *Hero Tales from American History*, by Theodore Roosevelt, and Henry Cabot Lodge; *A Child's Guide to American History*, by Henry W. Elson.

Symbolic Costumes

The symbolic costumes for symbolic figures used in pageants and festivals should be designed along lines that will readily convey to the eye of the onlooker just what the character is meant to personify. The costume should be salient yet simple. As a rule symbolic costume should be made like Grecian costumes. The

long lines and simple folds of drapery lend themselves admirably to such costumes.

Symbolic costumes may be used in a great number of ways. In pageants and city festivals the geographical attributes of a city may be shown as well as its arts and industries. A harbor city might have its sea and shipping personified. Neptune in a pale sea green tunic with bands of irridescent scales as a border for it, an irridescent Viking helmet, a Triton's three-pronged staff, and slung from a silver girdle a Triton's "wreathéd horn." Shipping might be in a sailor blue robe, with a robe of fishnetting caught at each shoulder with a silver anchor. She might carry a small fully rigged ship in one hand. Instead of a crown of stars she might wear a crown made of small silver anchors.

If a city is a place of iron foundries, then a stern male figure clad in iron gray, with breastplate, helmet, and shield of iron would typify the industry.

Agricultural pursuits are easy to symbolize. Farming might be a Hebe-like figure with a horn of plenty. A youth in a white tunic leading blooded horses can symbolize stock raising. A shepherd with a tunic of white wool, and a sheepskin cloak can typify sheep raising.

The states, wearing costumes that symbolize them, are figures often used in pageants and festivals. Maine, with its pine green, or Kansas with grain yellow, are

examples of what can be done in this way. The figures of countries—England, America, France—can also be easily symbolized.

Father Time, the Hours, the Seasons, Famine, Fever, War, Peace, Prosperity, Joy, Hope, Fire, Destruction are all figures that can wear symbolic dress. Suppose a village wishes to typify its destruction by fire and its rebuilding. Fire in a dress of flame, red and yellow, cut in leaping tongues so that it swirls and dances as she dances, can leave the scene to Destruction in ash gray, and in turn Destruction can be driven out by Hope in pale green, who leads the settlers on to begin rebuilding.

There is nothing that cannot be symbolized and brought clearly before an audience by the means of costume, color and line.

Costumes for Children's Plays

Correct and artistic costuming for children's plays involves a knowledge of historical accuracy, color and material.

Study the best costume books, and histories and fairy tales illustrated by well-known artists. *See if the author of the play has not given directions which you can follow.*

Historical accuracy is a rock on which many amateur directors come to grief; they are not sure of their cen-

turies. Headgear and footwear are apt to be of one century and costumes of another.

Select your costumes with reference to your background, so there will be no color clash. Use scarlet and pink very sparingly. They put other colors out of countenance. Do not costume all your characters in bright shades. It makes the scene confusing to the eye. *And unless you are producing an operetta, do not costume your peasants all alike, and all in the same colors.* Take common sense as your guide. Do not put little peasant girls into red velvet skirts or woodcutters into satin jackets. Let them wear the plain rough materials that they would naturally have. Strive to have your costumes appropriate. Twenty years ago fairies were dressed in short stiff white skirts, and tight star-spangled bodices, but to-day we know that there is nothing stiff or starchy about a fairy. They are costumed in soft clinging materials suggesting the twilight of deep woods, the glamour of mist and moonshine. Do not put weary travelers, explorers, or pioneers into spick-and-span raiment. Their garments should show the dust and soil of travel. See that the foot gear of all the players in one scene belongs to the same period. See that your fairies and spirits wear sandals, not white high-heeled slippers or high-heeled slippers of any sort.

One well-known English pageant master posted this

sign where it could be read by all groups of children taking part in the pageant: "*Keep up your stockings. Have your foot gear all alike.*" This might also be posted by the directors of children's plays.

Discuss the costumes with the child players who are to wear them. It is perfectly possible for a costume to have historical value, to be in harmony with its background, and yet have emotional value as well. A sinister figure might be all in black, with touches of scarlet; innocency in white; while a pale tender green, like the first touch of Spring, would be something meant to suggest youth and hope. Woodsy creatures should wear wood colors, and so forth. Fairies of the dawn would be in dawn color; twilight elves would be in gray, the color of the twilight. A morality play recently produced by a cast of amateur players had a background of deep cream color; the play was laid in the latter half of the seventeenth century. The century in which the play was laid naturally decided the lines of the costumes; but to the youthful players themselves was left the deciding of the color scheme, aided always by suggestions from the director. "Love," said one child, "should wear white, because the thoughts of Love are always pure and fair." This decided that all the colors must be symbolical. Wisdom, by common consent, was attired in deep purple, a royal color, while another character, Grumble, must be all in black,

since grumbling suggested darkness. "And Envy should wear green," cried another, "because people are said to be green with envy." What color should Vanity wear? This was a difficult question to decide. Pink, blue and yellow were all discarded. "I think," said one dark-eyed girl, "that Vanity should wear a little of every color." Thus an imitation brocade was decided on for Vanity. This shows how symbolic costumes can be designed.

See that the players wear their hair in a mode that corresponds to their costumes. Do not put modern head-dressing and ancient costumes together. Study authentic pictures. The Greek women or girls wore their hair bound in a chaplet. In Saxon times they wore it in two long heavy braids. In the Middle Ages girls and women wore their hair tucked beneath a cap or coif. In the eighteenth century it was pompadoured and powdered. Peasants and Indian maidens would naturally wear their hair in two braids. Woodland spirits and little dryads would naturally wear their hair flying. Unless the play is laid in the present time or in the days of the Civil War, never put hair ribbons on the children. Above all, never, *never* put them on spirits, fairies, court ladies, Greek maidens, Puritans, Indians or Colonials.

Do not mix the costumes of two centuries. Unless otherwise indicated, keep the lines of the costumes soft

and flowing. Do not bunch the costumes of fairies and spirits with too many petticoats.

Make the simple costumes yourself. They will have better material, lines, and color than those obtainable from costumers. If you wish to, dye them the desired shades, although the color range of what you can buy is now much larger than formerly.

For materials the simplest weaves will do as well as the most ornate. Use cheesecloth for thin materials such as fairy dresses and Greek robes. Use cambric and silesia to simulate satin, cotton crepon or silk crepon, where a softer and heavier material than cheesecloth is needed. Use silkoline for flowered silk. Use burlap for rough peasant suits or tunics, hop sacking for others. White cotton batting with black tails basted on it makes ermine. For mediæval costumes the pictures in illustrated editions of Guizot's *Histories of France and England* will be found invaluable. Also Boutet de Monvel's *Jeanne D'Arc*, and good illustrated editions of *Pilgrim's Progress* contain pictures of costumes that can be easily copied. For Grecian, mythological, and neo-grecian costumes, *The Wonder Book*, by Hawthorne, with illustrations by Walter Crane, has some very charming examples. For different periods of American costume try Eggleston's *Illustrated History of the United States*, and *Costume in America*, by Elizabeth McClelland. All the books of fairy

tales edited by Andrew Lang have delightful fairy costumes in them. For costumes of the Holy Land, see *The Castle of Zion*, by George Hodges, with illustrations. The Copley Prints of the *Holy Grail*, by Abbey, will suggest the costumes for the Court of Arthur and his Knights. *The Arabian Nights*, illustrated by Maxfield Parrish has imaginative ideas for Arabian costumes.

SCENERY

SCENERY

There are three kinds of scenery. Painted scenery, with a backdrop (back curtain) and wings (side pieces). Screen scenery, which may be either painted or draped with a neutral tinted fabric. Curtain scenery, or scenery composed wholly of draperies. These three kinds of scenery will be discussed in their order in the present chapter. By choosing any one of them there is absolutely no reason why the most meager or the most badly shaped stage cannot be remedied. The most obscure townhall, or the most cramped public school auditorium need not go without scenery any more than the college or the city dramatic club need go without it. Moreover, the scenery discussed here can be made to suit all purse strings. For those with a little money to equip their stage there is the painted scene. For those with less money, or with a stage which scenery will not fit, there is curtain scenery. And for those with very little money there is screen scenery. For the school or settlement that must fairly count its pennies there are the draped screens—the very cheapest scenery that can be had anywhere, and yet perfectly adequate.

Before a committee chooses its scenery it is well to look at its stage, and see which kind will suit its angles best. To choose the materials and the color for it is the next step.

Painted Scenery

In dealing with painted scenery it must be kept in mind that the huge stumbling block in the way of amateurs is *perspective* and again *perspective*. Few and far between are the amateur scene painters who can cope with it. Because of this difficulty most of the scenes given in this book have no perspective at all. With this stumbling block removed the amateur may go ahead, and paint Sherwood Forest, or a Fairy Palace. The great simplicity that is the hall-mark of the new stage art is easily within his reach. Scenery needs only a few decorative details to convey its meaning. People can readily be shown that it is not necessary to clutter a scene in order to convey the effect of a palace. Simple lines and draperies will do it quite as well. It is perfectly possible for amateurs to fashion their own scenery if it is simple.

Since the technical word *cyclorama* will occur a number of times in the present volume, it might be as well to explain what the cyclorama is, before going further. It is meant to serve the same purpose as the horizont described on pages 8, 9. A backdrop is flat.

A cyclorama is curved. It is a semi-circle inclosing the stage, and generally made of cloth. It gives the effect of a real horizon. For that reason followers of the new stage art prefer it to the backdrop, for it has a greater power of illusion, if skillfully managed. It can be made by hanging scantily gathered curtains of cloth from a semicircular iron shaft. These curtains should reach from the floor of the stage to a point well above the audience's line of vision. The top of the cyclorama must not be seen. The cloth may be delicate blue to suggest the sky, or it may be white flooded with varying lights. *It is only practicable for outdoor scenes*, and can be used as a background for houses, towers, trees, temples, etc. It is not feasible for a deep forest, however. For mysterious, fairy-like scenes wonderful effects may be gained by having a semi-transparent cyclorama. In this case the cyclorama is hung with semi-transparent curtains three deep. For these curtains yeddo, a thin cream colored bunting, can be bought by the piece for four cents a yard. (It should be creped before it is used by wringing it out of cold water, twisting it, and letting it dry.) Back of this cyclorama may be castles set on hills, vistas of trees, fairy portals, and the like, cut out of compo board. The spot light is placed behind them so that they are reflected into the curtains in silhouette. There are no footlights used with these effects. All the light comes from the back

of the stage, and things must not be too distinctly seen. As to how much light, and where it is to be placed: *there is no royal road to lighting for the amateur save through experiment*, for no two stages have the same proportions and the color of scenery is seldom duplicated. The unpracticed amateur will find the backdrop the easiest to make, while the more practiced amateur stage technician will find that for the cramped stage the cyclorama will give an amazing effect of distance. Colored transparencies (frames of tinted isinglass) can give all the color required when used with spotlights. Spotlight and transparencies can be obtained from any store carrying theater supplies.

Painted scenery should be made on frames, one frame for the back, and one for each side, unless otherwise indicated. In some cases the backdrop, as it is called, may be a painted curtain which can easily be rolled up and down. The side pieces or wings may also be curtains that can be rolled up and down. There are stages where this mechanism is not possible. Under these circumstances the frames must be made as a sign standing in a meadow is made—with strong wooden stanchions behind it. This is a more or less clumsy way of making scenery, but many a high school or townhall stage is so constructed that it is the only kind of scenery possible. The wings may be straight, like the walls of a room on each side of the stage, or

they may jut out as a forest tree would. These wings must be made of the same materials as the background, but in the case of a forest or what is called a "cut scene" (named so because the leaves of the trees are all cut out at the edges) the trees may be made of a substance called compo board, used by architects, and sold wherever architects' supplies are carried. It is heavy yet supple, of a pale golden color, and comes in such length and width that it is fine for tree trunks or for leaves and branches. It can easily be painted the desired shades. It is also good for making a little house, such as the one for *Hansel and Gretel.* Tall white pillars for a palace may be constructed from it. A log cabin that can easily be moved can be fashioned from it. It lends itself to all sorts of uses for amateur stage work.

The first thing to do in constructing scenery is to get the materials necessary either for the backdrop, or for the screens. For the screens, first make the wooden frame the desired height and length. Across this frame the material on which the scene is to be painted is firmly tacked.

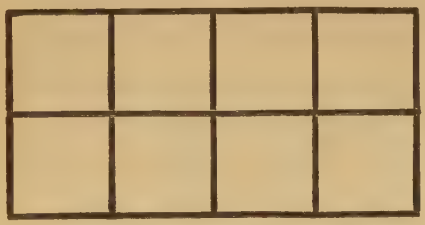
There is a prepared textile called Fabrikona that can be had at interior decorators. It makes an excellent surface for the use of pigments, and is not expensive. Its value lies in the fact that it is already prepared for use.

Common unbleached cotton is the next best fabric. This should be thoroughly wet before using, and then allowed to dry. This will keep it from stretching or sagging when it is tacked to the frame. It should be stretched across the frame as tightly as possible. *It must be taut.* It is now ready for the priming—a coat of white paint, rather thin, and laid on evenly over the whole surface, preferably with a whitewash brush. The canvas *must* be primed if the paint is to stick. A material called flax canvas may also be used as a medium for painted scenery. This fabric must be treated in exactly the same way as unbleached cotton. It is much heavier, and it is also more expensive. Another kind of priming can be made by dissolving whiting in water and adding size. Any house painter can advise as to the right *quantity* to use. Size can be purchased at any paint shop.

For painting scenery the dry powdered colors are best. They should be mixed with water and enough glue or mucilage to give adhesiveness. Here again a house painter or sign painter will be useful in suggesting the right proportions. These paints are better than the average house paints because they come in softer colors. They can be purchased by the pound, or by a fraction of the pound from any color dealer. Put in a covered earthenware crock, or even in a covered tin pail, they will keep quite a long while without drying.

It is best to keep them in a cool dark place, however. And it is advisable to use them when they are freshly mixed, if possible. They are apt to mildew.

Before the scene is actually painted there are many things to be done. In the first place, the scene must be drawn to scale on the frame. First make a drawing or tracing of the scene on a square of paper, allowing inches for feet. Then mark it off, thus: [1]



Each square represents a certain number of inches, just as the squares faintly indicated on maps represent the scale of miles. The actual scene frame may then be blocked off in squares with charcoal lightly put on. Then the scene can be drawn in, and afterwards painted. This is where the services of a sign painter will be of help to the amateur who has not had much experience, as signs are very often marked off in this same way with a huge pencil.

Suppose the scale is decided, and the design drawn in. The next thing to consider is the color, which the amateur scene painter will have already selected.

[1] See page 231.

But in selecting it has he remembered that the color will greatly depend on the lighting of the stage? Artificial light has a way of changing the colors it is turned on. It can turn yellow into pink and purple into black, and pale blue into pale green. To avoid this, make a small screen of whatever material you are going to use, and try your colors on it by artificial lighting. If they do not seem right, then mix them by artificial light until they *are* right. This will often take some time to do, but it is well worth the trouble bestowed on it. The professional scene painter always makes a model (i. e., small scene) set to scale on a miniature stage, lighted and painted exactly as it is going to be. Average amateurs may not be able to do this, but they can make a miniature scene, or even a small screen, with some of the effects they expect to have in the larger scene, and use it to copy from. In judging the color scheme by artificial light the amateur regisseur must keep in mind the costumes that are to be used against the background he is painting.

There is not just one lighting scheme to be considered, there are several, each one of them influencing the color of your scene. Since indirect lighting will not be established for a decade in most amateur auditoriums, it is well to see what can be done with footlights of different colors, or abolishing the footlights; try lighting the scene from the back and sides.

If you use the red footlights to convey dawn or sunset or firelight upon your stage, it will affect the color of your scenery. If you use blue footlights for a twilight scene it will affect the color of your scenery. If you combine red and blue for grotesque witch scene effects, there is still your scenery to be reckoned with, and you should try all these colors upon it. Certain scenes, such as the Saxon interior given in this book, can be lit from the back, with the footlights quenched. Strong sunlight or rosy dawn light can be thrown from the back through the windows, or pale moonlight can flood the scene. A church or chapel can be lighted from the back through stained glass windows, throwing gorgeous color on all present.

For distance or for mist, white gauze, or netting dropped between the back curtain and the audience. It should be hung close to the back curtain.

For the sides of a scene where painted wings cannot be had, drape curtains of the same color as your general scene, green for a wood, brown for rocks, etc., etc.

A shallow stage and a flat background accentuate the decorative value of the costumes shown against them. The background thus remains in the background as it should. But it puts the players into high relief. From this effect the shallow stage and the flat backdrop have come to be known as "the relief theater." Max Reinhardt and George Fuchs have

had the most to do with its development abroad. It is still a comparative novelty in this country. It is admirably suited to the amateur stage, for nothing is easier to do.

In choosing the color for a scene it must be remembered that the costumes are usually chosen with reference to their background. The scene color and the costume color *must* harmonize. It is well to have the scene color of an inobtrusive tint so that it will not clash with the color of the costumes, and will allow greater scope in choosing them. There are occasions, of course, when scenery may be of a bright solid color. A pale orange or deep yellow wall rising straight up the back of the stage as if it towered into the limitless blue above it has been used effectively as a background for white and deep blue and jade green costumes. But it is very startling for anything except a play laid in India, Persia, or some of the Arabian Night's countries. Except for scenes of a *startlingly picturesque* kind, do not use flaring colors. *Avoid backgrounds of pink or scarlet for ordinary scenes.*

If you are giving an historical play, try to have your scenery historically correct. Remember that a scene antedating your play by a hundred years is better a thousand times than a scene which could not have existed until *after* your play. To be more explicit: If your scene is laid in the seventeenth century, it is

better to play it in a sixteenth-century room than in an eighteenth-century room. The older house might have existed in the time of your play, but the eighteenth-century house never could. A little study of the types of scenery given in this book will show you what is meant. Every period had its own style of architecture, and as good an imitation of that style of architecture as possible must be given.

If you can afford only a few scenes, be exceedingly careful in your selection. Think well of the kinds of plays you are likely to give, not only at the moment, but in future productions. If you adhere to modern plays, choose modern scenery. If you wish to give romantic costume plays, choose the type of scenery necessary for them. If you wish to give fairy plays for children choose two or three scenes *most in use in the fairy tales*. Suppose you wish to give all three types of plays, and can only have a limited number of scenes,—say four at the most. Then take a wood, a kitchen, a garden, and an interior set such as is given on page 236 that may be either drawing-room, dining-room, or throne-room, according to the way its accessories are arranged.

While as wide a range as possible of the indoor and outdoor scenes in general use are pictured in this book there are a number of others not in such general use that can be copied from the following descriptions:

Oriental Scenery

An Outdoor Street Scene for a Bible Play, or Play founded on the Arabian Nights. A shallow stage, a backdrop representing a plain brown wall with the smooth surface of cement. This wall should be darker brown in patches, and have seams as if weatherworn. The top of the wall may have a plain coping, and beyond this should be a sky strip of intense blue. A door in center of the wall, or a doorway, giving on a paler brown background that suggests other buildings without. Against such a brown wall, gorgeous costumes of the East will show up effectively. Scenes from *Judith*, *Rahab*, etc., can be given with this setting. The same wall with a brown strip instead of a sky strip, may suggest an interior. The brown strip should be of the same texture and color as the wall. A rug or two on the floor, earthen water jars standing against the wall, and the scene may be *Aladdin's* home before he found the lamp, or *Ali Baba's* home. With changing of accessories it can be the inn or the stable for *The Star of Bethlehem*. It will fit any Christmas play along these lines. This same interior decked with handsome hanging would make a palace which could be used for a play on the subject of *Joseph*.

A Housetop. A dark brown coping three feet high, running across the back of the stage, with a plain blue sky drop behind it will give the effect of a housetop if

the people entering look down, as if looking down on the roofs of the city. Cushions, rugs, etc., should be the accessories. This scene is especially useful for plays of Arabia and Palestine.

For a Desert and Oasis. A plain sand-colored floor cloth. A backdrop or cyclorama of sky blue against which very low sand mounds appear as if at great distance, with palm trees also made small by distance. These mounds and palm trees should be painted low on the backdrop, since a vast stretch of level sand is what is to be suggested. It would even be possible to use a plain blue sky drop, and run some sand-colored cambric into mounds across the back of the stage, so as to break the sky line. Cactus plants and palms (real ones) in pots may be placed about the sides of the stage, with sand-colored material heaped about them as if sand had blown in mounds against their roots. A large pool-shaped mirror sunk near these, and a few trailing vines will give all the effect of an oasis. The jingling of camel bells can be heard off stage to give the effect of a caravan.

A Background for Fantastic Eastern Pantomimes, Dances, etc. The effect of flat walls rising straight up the back of the shallow stage and throwing the actors into high relief has already been noted. The wall gives the effect of towering into the limitless blue. For fantastic Eastern pantomimes this wall

may be brilliant yellow, as in *Sumurun*, or white with two intense blue windows (cobalt blue) or parrot green with golden windows, or black, without any relief save that afforded by the brilliant costumes.

For a Forest or Jungle. Norman Wilkinson's design for the forest in *A Midsummer Night's Dream*, will do well for either forest or jungle and has fine suggestions for amateurs. Mr. Wilkinson portrayed the jungle by having a shallow stage and a great back-curtain of yellowish-green strips of cloth which hung loosely from ceiling to floor, and which were backed by still other greenish-yellow strips. The strips were about a foot wide, and were used on a large stage. For a small stage the strips should be half that width. On these strips strange vines and flowers were painted, dusky orange here, a bit of sharp crimson there, a black vine with dark flowers circling in and out of the yellowish-green tangle. It gave a remarkable effect of tropic growth, of exotic vines and flowers. It was frankly a "poster" jungle, but it was none the less effective on that account. A jungle like this might be made for the amateur stage by having yards of yellow and green cambric, cut in strips, the unglazed side toward the audience. Stitch the lengths of cambric together as you would for a curtain, and lay it on the floor. Before the strips are cut, all over the surface of the cambric stitch strange black vines and tropic

flowers as described above. The flowers and vines should be average size, and the yellowish-green note should be the dominant one, flecked with the color of the vines and flowers. Never mind if in cutting you cut a flower in two, or lop off half a vine. When the whole mass sways together after cutting you will get the effect of a whole vine winding in and out. The strips should be placed three deep—that is, three curtains of strips should be hung one behind the other. Only the front curtain need have tropic decoration. The other two can be yellow and green. With this use a sand-colored floor cloth. The jungle can be painted on fabrikona, but the cambric is very much cheaper, and will prove quite as effective.

Midnight Sky Arched over the Desert or the Hills of Judea. A scene given in one of the German theaters is full of suggestion for amateurs. The scene in question had a shallow stage, and for a backdrop a deep blue curtain of a softness to suggest depth, with silver-white stars strewn across it. The original curtain was velvet, but for amateurs who cannot afford velvet canton flannel will do. Against this midnight sky curtain the gorgeously robed figures of the Magii, or the simply clad figures of the shepherds will stand out in sharp silhouette. Blue and white light should be used, as the scene must not be too bright. This curtain will be splendid for Christmas plays.

For books giving pictures of the Holy Land, of Arabia, of the Desert that can be copied for backgrounds, and properties, see Tissot's *Life of Christ.*

EGYPTIAN SCENES. Sheer walls of brown or putty color, such as described under "A Background for Fantastic Eastern Pantomimes" will do for Egyptian scenes. Very few amateur plays are laid in Egypt, but there may be occasional need for backgrounds for dance-pantomimes.

A CHINESE SCENE. Few amateur plays are laid in China, save *Aladdin* and Laurence Housman's *Chinese Lantern.* For Aladdin's home the brown wall described in "Outdoor Street Scene for A Bible Play" will do. For a Chinese palace the effect of a lacquered wall may be obtained by using background and side walls of the kind described under "Backgrounds for Fantastic Eastern Pantomimes." With these lacquered walls use painted satin panels hung at intervals, and a few huge Chinese vases if possible. These can be obtained at any store selling Chinese art objects. The stage for any Chinese play, pantomime, or festival should be as bare as possible. The Chinese do not clutter their houses with ornamentation. Chinese scenes and properties may be copied from some of the following books. It should be remembered that flat-tinted backgrounds without perspective are best for Chinese scenes. See *China the Long-Lived Empire,* by E. R. Scidmore, and *Letters from China* by Sarah Pike Conger.

JAPANESE SCENES, INDOORS. The paper houses of Japan, with their sliding screens, can easily be copied by amateurs. The back and side walls (interior) of a Japanese house can be made by covering the frame of the room with stout wrapping paper. There should be bare floors, with Japanese cushions to sit on. A few Japanese prints on the wall, a vase on the floor filled with cherry blossoms and a Japanese home is fully furnished. Japanese screens *may* be used, although they are mostly manufactured for sending to other countries. The Japanese themselves do not make much use of them. For *The Mikado* and for one act Japanese operettas these interiors of wrapping paper will prove useful. Excellent ideas of the interior of Japanese homes can be had from *Letters from Japan* by Mrs. Hugh Fraser.

JAPANESE SCENES, OUTDOOR. There are a number of Japanese outdoor scenes possible for amateurs. The same backdrop may be used throughout and the objects in the foreground changed if four or five different scenes are wished. A backdrop of Fujiyama done like a Japanese poster—a white mountain outlined in black against a pale blue sky. At left, two Japanese houses made large enough for the characters on the stage to enter them if desired. These houses may be built of wrapping paper, and have roofs of thatched straw. The straw that is bound with string and put

round bottles in quarter yard pieces would be excellent for this. If this straw cannot be had, take hop sacking which can be had from wholesale tea and coffee houses. Japanese lanterns might swing from a short bamboo pole placed over the doors of the houses. At the right of the stage have some stunted Japanese pines in pots, and a large Japanese stone lantern. These can be rented for the occasion from a Japanese store. Still another scene can be made by using the Fujiyama backdrop, and having trellises at right and left of stage from which hang a profusion of wistaria vines. These are made of tissue paper, and can be bought from the Dennison Tissue Paper Co., New York, Chicago, or Boston. Local dry goods stores often use these vines for interior decoration. Inquirers at the stores can probably find where the wistaria vines can be bought. A cherry garden in Japan is another thing amateurs can have. The Fujiyama backdrop with cherry-trees at each side makes a pretty stage picture. Trees stripped of their leaves so that the branches are quite bare. On these branches pink cherry blossoms are fastened. These are made of tissue paper, and easy to do. Stand the trees in tubs filled with moist sand, and cover the tubs with hop sacking and green cambric arranged so that it will look as if the trees stood in mounds. Some ordinary field stones will keep the material in place. The trees will give the effect of a

cherry orchard in bloom. All these scenes are daylight scenes. For a night scene use the set first described, backdrop, houses, stunted trees, stone lantern. Darken the stage. Put a rosy light in the stone lantern and have light in the paper house which will shine through the semi-transparent walls, and throw quaint shadows on them. The lanterns swung before the door—red, green, and orange—should be lighted with little electric bulbs. These scenes will serve for productions of *The Mikado*, for dramatizations of Japanese fairy tales, and for all Japanese festivals. For scenery see *Letters from Japan*, by Mrs. Hugh Fraser.

Scenes of India. Flat backgrounds of solid color can be used for plays of India such as those by Rabindranath Tagore. *The Jungle* and *The Midnight Sky* scenes previously described will also do for such plays. See *The Jungle Book*, by Rudyard Kipling, illustrated.

Scenes of Ancient Greece and Rome. *The Odessy for Boys and Girls*, by A. J. Church, and *The Story of Rome*, by MacGreggor give an idea of Roman scenery, and the pillars given in the scene plates of this book will also be a help.

European scenes such as are used in fairy and fantastic plays can be found in the scene plates of the present volume. These may be augmented by the pictures in the "Peeps at Many Lands" Series.

American Scenes most in use and suggestions for

their construction will be found in the notes accompanying the scene plates in this book, but a few not included there are added here.

A Stockade. A shallow stage, some ten feet deep, and across the back of it a wall of logs, the logs placed in an upright position. These logs may be painted on compo board or canvas. They should be eight feet high. A blue sky drop behind the wall. Holes for musket fire and observation about as big as a knot hole. The wall of logs may either be round like a block house, curving down to the footlights, or it may be square, like the half of a fort. The square stockade will necessitate a wall at back, and at each side. A door formed of logs may be in center background or at one side. A brown floor cloth should be used with this scene.

Village Stocks. The backdrop representing houses, given in scene plate on page 181, and trees on page 173 for wings. In the center of this village square wooden stocks or pillory. Under the word *pillory* or *stocks* these properties may be found in any large dictionary, and copied therefrom.

Street Scene in Early American Town. The backdrop on page 181. The exterior of inns, views of old streets, etc., etc., can be found in the following books: *Life in America One Hundred Years Ago*, by Gaillard Hunt; *Old New England Inns*, by M. C. Crawford.

Screen Scenery

In making screen scenery there are two kinds of screens to be kept in mind: the draped screen and the cardboard screen. The cardboard screen is made like a Japanese screen, with hinges, and the draped screen likewise. There should be two screens across the back of the stage and two on each side, slightly parted so that entrances are possible. Behind each of these openings there should be yet another screen, so that there will be no "gaps" to annoy the eye.

Screens of compo board can be made in many colors, and painted as desired. Of course, for the average amateur a screen will always be more or less a screen, but in the hands of a great regisseur like Gordon Craig it may convey marvelous effects. The Craig production of *Hamlet* at the Moscow Art Theater was accomplished with no other background than a series of cream colored screens placed in different geometrical combinations and flooded with varying lights. Panelled wood wall paper pasted on a compo board screen will give the effect of a Tudor room, and there are all manner of effects to be gained from pale yellow, jade green, deep cream, and black screens. They are inexpensive to experiment with.

Draped screens may be covered with canton flannel dyed in different colors. For pantomimes given on a

shallow stage these screens make very passable backgrounds.

Curtain Scenery

A stage with the background and sides hung with curtains is what is meant by draped scenery. These curtains, unless a special effect is desired, should be all one color, cream, or blue, or rose—whatever it is to be. These curtains, when parted, should show a wall draped in the same color, so that when characters enter there will be no ugly gaps. The material, too, should be the same. There should as a rule be an entrance at the back, and one at each side of the stage. The color of curtain scenery, like the color of painted scenery, should be chosen by artificial light, and with reference to the costumes that are to be used against it. For instance, a stage hung with forest green curtains may suggest a wood, and the dark green will be an excellent foil for the costumes.

Dark forest green hangings are absolutely invaluable. If only one set of hangings can be afforded, have them of this color. And denim is a good serviceable material. They can be a wood in one scene, and with a flat brown border basted to the other side they can suggest a Puritan interior. With a rose-flower cretonne border basted to them they can become a Colonial room. With a pale blue border they are a palace.

With a white Grecian border they represent a room in a Grecian home. To have them suggest the interior of a peasant home is, naturally, the most difficult of all, because the scene of a rude interior with a hearth is usually meant to be conveyed. For this sort of a scene have the furniture low, a bench or two, and a somewhat squat table. Have as little furniture as possible. You wish merely to suggest the scene. Have a tallow dip for a light, and for a hearth—not a hearth at all. Have a brazier with charcoal burning, as is often customary in some of the European peasant homes. This can be made by painting a tripod wash-stand black, and setting a candle deep in it, or burning a little red powder to give a glow. One has always to be careful of fire, but to burn a candle or powder in a bowl is generally safe. Stand the tripod where it is least likely to upset. The characters who enter can warm their hands at it as at a hearth. Of course, if it can be had, a red spot-light turned on is the best of all.

For a Palace. Hangings of pale blue, or deep vivid blue. A throne chair of white and gold, set on a raised dais. But suppose a throne chair cannot be had? Then a box dais, and set on it firmly an armchair. Drape or cover this with pale blue cambric, glazed side outward, to represent satin. Place over the back of it cloth of gold, that is made by gilding burlap with

radiator bronze, or a spangled scarf placed straight across the back will make a fine glitter.

A Garden. The same method of arrangement as for a wood or forest, with vines and paper flowers that can be bought very cheaply by the yard from the Dennison Tissue Paper Co. These vines are fastened to the curtains as if to a little trellis. A little confetti laid beneath them gives them the effect of fallen blossoms.

A Dungeon. Black hangings, and black or pine furniture. A black or gray floor cloth.

A Street Scene. This is the most difficult to convey by the means of curtains, but it can be done. Remember that you are to *suggest* a street scene only. Have gray unglazed cambric hangings, with the outline of doors and quaintly shaped windows put on life-size by stitching outlines of black cambric to the gray curtains. It is better to stitch them than to paint them, for cloth that shows up paint is really rather expensive. The effect is to suggest a street, and as this kind of scenery belongs to no particular period it can be used from the tenth to the seventeenth century. It can also be used to suggest modern scenes in quaint European villages such as little out-of-the-way French, German, Scandinavian or Russian towns. For a modern street scene it is, of course, quite inappropriate.

A Peasant's Home. As has been suggested, bra-

ziers, benches and a table. Brown hangings and a brown floor cloth if possible. If not, green will do.

An Eastern Palace. Yellow curtains, with a throne covered either in scarlet or orange.

The Drop Curtain. For a drop curtain, dark green is to be preferred above all other colors. Next to this dark brown. It must be of thick material, denim or felt. Take dark blue or dark red if you cannot get green or brown. Green is best because it can be used to advantage in forest scenes after it is worn out as a curtain. Or brown curtains can be used when half worn for a floor cloth, for forest scenes.

The laws of certain cities prohibit the use of curtains in schools, on account of the fear of fire. Other schools cannot have a curtain large enough for their auditorium. This makes things awkward for a play demanding change of scene. Of course the lights can be turned off in some schools, and the scenery changed in semi-darkness; but there are schools where even this advantage cannot be had. For those who find themselves in a curtain predicament the following is suggested. Have six scenery pages, boys or girls as nearly of a height as possible. Let them wear a dark color or colors, and be sure their shoes and stockings are black. Have couch covers, portières or strips of cloth fastened to curtain rods. Let the pages pass quickly to the front of the stage as soon as the scene closes,

holding these improvised screens between changing scene and audience till the scenery is moved.

For a church scene have colored dark hangings. An offertory table with a long straight centerpiece of white, candles at either end and in the center.

Be careful of your stage furnishing. It can do much to make or mar a play. See that your chairs and tables are of the period described in the text. If your play is Greek, study the lines of Greek benches or seats. You can have them made very inexpensively, and painted white. Never under any circumstances use modern furniture in Greek plays.

For your interior scenes, if your play is laid in early Saxon times, in the days of Robin Hood, or the Pilgrim Fathers, in fact in any century up to the eighteenth, you are safe in using heavy black mission furniture with upright chairs and plain tables. The mission furniture may not fit the period in detail, but it is unobtrusive, has simple lines and the massiveness of the early furniture. Never use bright colored furniture unless so directed in the text of the play.

Use ornaments very sparingly unless called for. They clutter your scene. Remember that tablecloths, white or silken, were not in general use till the eighteenth century. Even then they were used for meals, and not for tables in drawing rooms or libraries. These were polished and bare. Do not use "tidies" or "throws"

unless your scene is laid in America at the time of the Civil War, or unless you wish to suggest an old-fashioned farmhouse interior. Do not use cushions of varigated colors unless your scene is Japanese. Too many bright and varied colors distract the eye. Use dim, quiet colors. In fact, have the same taste in your scenes that you would in household decoration. Choose your accessories with reference to the color of your background. Try to work out your scene setting in one or two quiet colors. It is the actors, not the scene, that you wish to bring before the eye of the audience.

Have as little furniture on the stage as possible. Use a floor cloth, or if this is not obtainable, a bare floor with or without a fur rug. Do not put a lepoard skin in the home of a Danish peasant, as one amateur producer did. Beware how you use Persian rugs. Few amateur plays are laid in Persia. Above all, beware of brightly colored strips of carpet, unless you wish your scene to be comic or grotesque.

An eighteenth-century interior may be light in color. Have spindle-legged furniture, cretonne hangings, and soft-colored cushions. With this century came in lacquered tables and trays.

Never, unless your scene setting actually requires it, set a scene in a pink or red room. It will kill the color of most of your costumes. "Ah," cries some unfortunate producer, "what if you are in a little town

where the only interior scene is red? What are you going to do?" In this case use black or dark furniture and try to offset it. If you are in a place where you must choose between a red dining-room set, or a "parlor" set ornate with gilt and bright wallpaper, when what you need is the interior of a peasant's home, *turn your scenery inside out.* The white back and the wooden props will look like a crude whitewashed home. If the back is only a little yellowish or dirty, you are saved. If you are allowed to tack brown wall-paper (plain) to the back of the set, you can make an excellent peasant hut out of it, or an interior that will do for a Puritan living room, or an eighteenth-century kitchen.

PROPERTIES

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PROPERTIES AND HOW TO MAKE THEM

Use care in the selection of your properties. Study your text. Avoid anachronisms. Do not use muskets and pipes in a scene that is laid before muskets were invented and tobacco discovered. Do not use modern lamps to light a mediæval scene. Do not use modern musical instruments in a scene that is laid in Grecian or mediæval times. These are some of the average mistakes. Remember that penholders and pens are a modern invention. Use quill pens and sand for plays whose scenes are laid before the early nineteenth century. Do not use clocks in Greek or early Saxon scenes. If your characters are writing or sending letters in the time when parchment was used, have the paper yellowed to look like parchment. Do not have a modern fireplace in a peasant's home where the hearth would naturally be built of stone. Do not use modern dishes in mediæval scenes. Buy paper plates and cover them with colored tissue paper, or paint them till they resemble the kind of platters you need. Brown will represent earthenware. Gold and silver for fairy palaces can be made by gilding them over or covering them with gold paper. Remember that forks and spoons were not in popular use in the days of Robin

Hood. Fingers and knives did the required work. The hearth was used for cooking. Beware of modern cooking utensils in fairy, Puritan or Colonial scenes. "Gadzooks" and modern coffee pots do not go together. Beware of modern frying pans for hearthstone scenes. Use iron skillets instead. A kettle for these scenes is always permissible, but if it is a peasant scene, see that it is not the too shining brass of the tea kettle of the afternoon tea table. Remember that coal fires are modern. If you are having a fairy peasant scene use wood instead. Use braziers where the scenes require it. They are always effective; and can be made by blacking a tripod washbowl, and lighting a little red fire powder in it, or some joss sticks which will give a thin blue smoke. Or a red electric bulb can be used in it if there is no spot light.

Be careful of your lighting. The Greeks had torches when they wanted a bright light, and small, bowl-shaped lamps with a wick and oil for smaller illuminations. Gold cardboard torches from which stream slashed strips of flame-colored tissue paper are safe substitutes. The Saxons and early English had rush-lights and bowl lamps. A bowl that looks like earthenware, with the stub of a candle in it, will do. In mediæval times swinging lamps and candles were for the rich: while the humble were content with tallow dips only.

Don't use the spinning wheel before the spinning wheel was invented, just because it is decorative. Don't use a modern glass "tumbler" for your doublet and hose hero to drink from. A cheap glass goblet covered with gold paper will look like a gold goblet.

If possible have your *youthful* players make their own properties. Take, for instance, a fallen tree trunk, or a log for a forest scene. It can be made by fastening together two small vinegar barrels, and covering them with green and brown burlap to represent bark and moss. Or it can be covered with brown burlap and gray lichen—*real* lichen fastened to it with strong glue. Such a stage property as this can be used again and again. And the boy who went to the outlying fields or suburbs to get the moss—may he not know something of nature's secrets that he had not known before? And may not the eager quest bring him hours of entire happiness? A seventeenth-century broom can be made by tying an armful of hazel or willow switches to an old broom handle. The browner and sturdier these twigs are the better. This broom material can be gathered at the same time as the moss.

Stimulate initiative and invention wherever possible. A round collar box is only a collar box until you use it for an earthen bowl. A white cardboard shoe box is cut down a little, covered with black tissue paper, has a little yellow pane inserted in each side,

and a curtain ring for a handle. Behold a lantern for a Yankee minute-man, or Paul Revere, or anyone else who wants to use it.

Remarkable stage furniture can be made from wooden boxes of all sizes. A packing case makes a dais. Several boxes nailed together and stained brown will make a peasant's cupboard.[1]

Three boxes nailed together like this ⊓ will make a hearth. If it is to be a mediæval or fairy tale hearth, cover it with cheap gray cambric, bulked to look like stone, and marked with splotches of white and brown chalk. Be sure you turn the *unglazed* side of the cambric outward. Use chalk because paint will not show up well on cambric. A brick fireplace for a modern scene can be made in the same way, covering the boxes with brick chimney paper that can be bought at Dennison's Tissue Paper Co., Boston, Chicago, or New York. One of their catalogues will prove invaluable to directors living in the country. A narrow box on rockers, stained brown, becomes a Puritan or eighteenth century cradle. Gilded and hooded it is the cradle of a royal Princess. Couch seats can be made from boxes, only be sure that they are secure.

[1] See *Box Furniture*, by Louise Brigham.

COSTUME PLATES

COSTUME PLATE 1

GREEK OR ROMAN

EUROPEAN COSTUMES FOR ADULTS

COSTUME PLATE 1

(For historical or mythological play, or pageant)

GRECIAN COSTUME for man that by slight changes can become ROMAN, SAXON, or BIBLICAL.

GRECIAN COSTUME. Use this costume as a basis. Put a Grecian border round neck, sleeves, and hem. With this use a chalmys described on page 24 under "Ancient Greek Costume." For a Greek soldier, body armor, an ægis, i. e. goatskin shield, the beautifully shaped Greek helmet, a cloak and a long spear. An excellent picture of Greek warrior's costume can be found under the picture of Mars in most large dictionaries.

Materials. Linen and wool, which can be imitated in muslin and woolen batiste.

Colors. White was used more generally than colors, particularly for soldiers. In colors ox-blood red, yellow, blue, and cream. For details see "Ancient Greek Costume," page 23.

ROMAN COSTUME. This can form the basis for a Roman costume for men and boys. For men past their first youth it should fall to the ankles, and for young nobles it should be the same length. See pictures of Julius Cæsar. Over it should be draped the toga. For making toga see "Ancient Roman Costume" on page 35. A Roman soldier may wear this as an under tunic, and over it body armor, either metal or leather, but leather can be easily imitated by leatherette. This leather armor was called Corium,

and pictures of it can be found in Webster's dictionary under that word. There should be a helmet, a round shield, a spear. Read page 25 for greater detail.

Saxon Costume. This tunic can be worn as it stands for a Saxon costume, with a cord about the waist. From first to fifth centuries by nobles and peasants, and from fifth to tenth centuries by peasants only. See "Costumes of the Britons," under the early centuries in the chapter on Costumes. Materials and colors will be suggested there.

Biblical Costume. This tunic will do for youths and boys in Biblical plays, for old men the tunic should come to the ankle. It should have no border. For detail see "Oriental Costumes," in chapter on Costumes.

COSTUME PLATE 2

(For plays, pageants and processions)

Grecian Costume. With changes, Biblical Costume. Roman Costume. Early Saxon Costume. May also be a costume for a Goddess, and for Mythological and Symbolic characters, such as Industries and States and Countries, etc.

Greek Costume. This is not a purely Grecian costume as it is given in the plate; it is more fanciful and symbolic. For a Grecian costume have short semi-fitted sleeves, coming to the elbow. The rest of the costume is correct. There may be a Grecian border round the hem of the dress if desired. The colors may be bright blue, ox-blood red, corn-yellow and white. The Greeks had no pastel colors. The materials are linen or wool, that can be copied in cashmere, woolen batiste, cheesecloth and cotton crepe. The border may be in blue or yellow, or black on white. Or it may be a gold or silver border, for state occasions.

GREEK COSTUME

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Pattern 6591—Greek Gown, with Short Train or in Round Length and with Sleeve in Either of Two Outlines. (Ladies, Misses, Girls.) 5 Sizes: 26 to 42 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires 7⅜ yards of material 36 inches wide, with 2⅜ yards of banding for trimming-bands.

For further description of what may be worn, see chapter on Costumes, under "Grecian Costume." For Grecian costume for young girl or very little girl, see "Fairy Costume," page 191, a costume which must be used without the fairy wings.

Biblical Costume. Omit the flowing sleeves, and have short semi-fitted sleeves coming to a line a little above the elbow. The tunic should come to the ankles. The Grecian bands crossed at the breast should be omitted. Wind a striped mantle about the size and length of an ordinary couch cover about the head and shoulders, letting it fall to the ankles. The hair must flow loose about the shoulders. For further description of color and material, look under "Oriental Costumes," page 20.

Roman Costume. For a Roman matron omit the Grecian bands. The robe may either have plain bands crossed on the breast, or no bands at all. The sleeves should be semi-fitted and come to the elbow. This robe may form an under tunic, if desired, and over it may be placed another tunic, coming to the knee. Both under tunic and over tunic must be of the softest, most pliable material, and they should be scant, so as to avoid bunchiness. A plain border may be worn with the Roman costume, but never a Grecian border. For a young Roman girl or little girl, see "Fairy Costume," page 191, without the wings. For further instructions on Roman costume see "Ancient Roman Costume," page 25.

Saxon Costume. This costume, with certain changes, may be made to do for an early Saxon costume. It should be made into a tunic, coming to the ankles, and the sleeves should be semi-fitted elbow sleeves. There should be no border and no Grecian band crossed on the breast, but a white cord may be crossed, if desired, or the dress may be

a tunic falling straight from neck to hem. A mantle in some solid color, made the length and breadth of a couch cover, may be draped about the body for outdoor wear. This may be worn from the first to the fourth century. See Costumes of Great Britain on page 27.

Goddess Costume. This costume as it stands, changed according to pictures of mythology, a helmet and shield for Athena, and so forth. See notes on symbolic costumes, page 53. It should be made in the same colors and materials as those given under Grecian Woman, if it is a Grecian Goddess. If it is a Roman Goddess, copy Roman pictures.

Mythologic and Symbolic characters will be costumed in this robe exactly as it stands, though greater latitude may be allowed as to color and material. If used for German Mythology the costumes should be copied after illustrated editions of the Wagnerian Ring. For Scandinavian and Norse Mythology copy the pictures of the Norse Goddesses. For symbolic figures of states and cities, have the robe white, and an over-robe of the city or state color attached to the shoulders, and falling to the ground. In the case of countries, do not use the flag to drape the symbolic figure, or even use it as a cloak. This is forbidden by law. A flag of the country carried in the hand, and perhaps a robe flowered with the country's flower may fall from the shoulder. For England a robe with red roses, for France golden lilies, or white lilies on royal blue, for Germany the cornflower, for Ireland, Irish green and gold shamrocks, etc., etc.

Columbia. White robe, exactly as it is here, the Greek border changed to a border of red, white and blue, or a border of stars. A crown of stars. A robe made of three broad stripes of red, white and blue fastened at the shoulders

COSTUME PLATE 3

MONK'S COSTUME

with buckles in the shape of eagles. Carries the Stars and Stripes on a staff in her hand.

LIBERTY. The white robe given in the picture, with a white cord crossing where the Greek border now is. A red liberty cap such as is seen on the head of Liberty on a dollar. A robe of red, white, and blue as described for COLUMBIA, or a deep blue robe covered with white stars. Either robe should fall from the shoulders to the edge of the dress. Liberty should carry a gold torch, with red and yellow tissue paper flames.

COSTUME PLATE 3

(Costume that can be used for plays, pageants and tableaux)

MONK'S COSTUME OF NO PARTICULAR ORDER.

Can be used from the earliest times A. D. to the present, in England, France, Ireland, Germany, Italy, Spain. If a monk of a particular order is desired, then look up monk's dress or ecclesiastical dress in illustrated books, and put the necessary changes.

Materials. Serge.

Color. Black, gray, brown, white, according to the monk's order.

A FRIAR'S COSTUME for Robin Hood, and such plays, would have the head bare, and tonsured, and the hood hanging down the back, not over the face. A "jolly friar" would be plumper than this grave monk.

COSTUME PLATE 4

(For plays and pageants of mediæval history)

MAN IN ARMOR. ARTHURIAN KNIGHT. CRUSADER, ETC.

(This picture is taken from the statue of James Van Artveld, 1300–1345.)

Period. This type of armor was worn from the fifth to the fifteenth century, and as armor is very difficult for amateurs to manage, this chain armor may be substituted for the heavier armor, so that it will include Arthur and his Knights, and the Crusaders.

Countries. Can be used for England (Cornwall), Wales, Ireland, France, Germany, Holland, Flanders.

Color. This armor is silver gray. The tunic is white. The belt may be of colored leather, russet, scarlet, blue. Or it may be of metal, or silver or gold. The border may be black, or match the leather belt in color.

ARTHURIAN KNIGHT. For an Arthurian Knight of the Fifth and Sixth Centuries have chain armor, with blue and gold or scarlet and gold belt and sword strap. Or have a tunic of rich color, and no belt, and the sword carried. With the white tunic the cloak may be green, or scarlet, or blue—any appropriate color, *but no pastel shade.* He should wear a casque—see picture in any large dictionary, and he should have a long oval shield with a coat of arms on it.

CRUSADER. The white tunic should come to the knee and should be sleeveless. On the breast should be a large red cross. He should not wear the cloak except when wrapped around him for cold weather. The cloak can be carried by his squire, a lad dressed in a tabard. See page 31.

MEDIÆVAL MAN IN ARMOR. The costume for a mediæval man in armor is exactly right as it stands from the eighth to the fifteenth century.

For further detail, and list of books showing both chain and iron armor, see Chapter on Costumes under "Costumes of Great Britian."

Materials. The armor was metal, the tunic linen, the

COSTUME PLATE 4

MAN IN ARMOR

COSTUME PLATE 5

MEDIÆVAL YEOMAN

belt metal covered, or leather, or cloth of gold. The mantle of wool, in the early centuries, and in the twelfth, thirteenth and fourteenth, it might be silk or velvet, if desired. The armor can be made by stitching tin disks, or silver paper disks, or disks made of silver-gilt canvas to a union suit. The undersleeve and the armor for the instep may be made of the gray heavy paper used for putting under carpets.

The tunic may be made of white linen. It must be thick. The cloak can be made of canton flannel which now comes in good shades, or of woolen batiste.

The belt may be made of leatherette to simulate leather. Or of silver gray cloth for metal. Or of cloth of silver or gold. This can be cheaply made by gilding burlap with radiator bronze.

COSTUME PLATE 5

(For mediæval play, pageant or festival)

ROBIN HOOD COSTUME. YEOMAN COSTUME. With changes, A MEDIÆVAL PEASANT COSTUME. COSTUME FOR FAIRY PRINCE OR FOLK TALE HERO.

Period. From the Twelfth to the Fourteenth Century.

Countries. England, France, Italy, and Germany.

Color. It may be used in greens, browns, blues, or scarlets, according to which is appropriate. Plum color, and oxblood red also worn.

Materials. For suit and cloak, canton flannel, or woolen batiste, or cloth. The tights may be silk, or a dyed union suit. The tall soft shoes with rolled over tops can be made from men's socks, either black or dyed to match the suit. The hat is felt. The girdle and pouch are of leather, and can be imitated in leatherette.

Robin Hood. A suit of forest green, with shoes and tights to match. A forest green hat and cloak. Belt and pouch of brown leather. The same for his Merry Men. The tunic was still greatly worn, and this coat may be made like a tunic, if desired, and the hat can be a green cap with a quill in it.

Yeoman Costume. Drop the leather pouch and cloak, and the horn, and place on his head a round cap with or without a quill, or a round peaked cap. Have the costume in deep blue or leaf brown, or black. Instead of a coat, a tunic the same length may be worn.

Mediæval Peasant. The belt and pouch, cap and cloak and horn would be omitted, and the costume would be serge, dark blue or brown.

Fairy Prince. The colors could be purple or scarlet, or vivid blue with a green cloak and black shoes. The pouch would be omitted, and the belt would be cloth of gold studded with jewels. See Chapter on Costumes.

Children's Costume of this period can be found in Costume Plate 42.

COSTUME PLATE 6

[For mediæval play, pageant or festival, or for folk dance. For operettas such as amateur versions of Robin Hood, etc. For old English May day festivals]

Woman's Peasant or Maid Marion Costume. Jean D'Arc Peasant.

Period. From the Twelfth to the Sixteenth Century. May be the basis for costumes of other centuries if the head covering is removed.

Countries. England, Flanders, Germany, France, Italy, Holland.

COSTUME PLATE 6

MEDLÆVAL PEASANT WOMAN

Color. May be brown, blue, black, red, plum, gray. Head covering may match dress or be of contrasting color. Bodice and skirt should be of the same color. Soft shoes should be gray or brown.

Materials. The dress of mediæval peasants was serge. If this is too heavy for festivals or pageants, or too inexpensive, have cambric, with the unglazed side worn outward, or plain challie. Do not put peasants into pastel shades or light blue and pale green. They did not wear such colors. Shoes of oilcloth, or cloth.

Maid Marion. Leaf brown costume, with green head covering, and green leather belt and pouch bag. Leaf brown must be worn by Marion for the same reason that Robin Hood and his Merry Men wore green—so that their enemies might not see them flitting through the greenwood.

Peasant Woman. The average peasant woman may wear the hues described under *Color*, in a previous paragraph. Where there is a crowd of peasants on the stage the producer should try to have as great a variety of plain dark colors as possible, with here and there a flash of orange or scarlet.

Jeanne D'Arc Peasant Dress. Jeanne should be without the head covering and the dress should be gray or brown.

This dress without the head covering and with a white apron may be worn by peasant women in the latter part of the fifteenth and all of the sixteenth centuries. See chapter on Costumes.

Is good for peasants in *The Pied Piper.*

Children Costumes. For children's costumes see Costume Plate 42.

COSTUME PLATE 7

(For historical or fanciful plays, fairy plays, pageants and festivals)

MEDIÆVAL PRINCE or PEASANT. FAIRY PRINCE. MEDIÆVAL COURTIER.

Period. Twelfth to Fifteenth Century.

Countries. England, France, Ireland, Flanders, Holland, Italy, Germany.

Colors. In any solid color save light or pastel shades. May be brocade for nobles.

Materials. For nobles, silk tights, silk, satin, or velvet tunic. Belt of leather, gilded, or cloth of silver with jewels. Soft leather or brocade shoes. For peasants the material would be serge, *but no peasant might wear the long "dagged" oversleeve.* The shoes, tights and belt of a peasant would be coarse, and he would have no sword.

MEDIÆVAL PRINCE. Purple tunic. Gold belt. Cloth of gold under sleeves, and dagged sleeve lined in yellow. Purple tights and shoes. To make brocade shoes for prince or nobles, use furniture tapestry. Soft leather shoes may be simulated by cutting off the tops of old shoes, if they have no "patent tips."

MEDIÆVAL PEASANT. Blue, dark green or brown serge. Leather belt. No trimming on tunic. No dagged "oversleeve." The sleeve of a white unbleached linen shirt should come through the armhole, or the tunic would simply have a tight sleeve of its own material. Brown soft shoes for the peasant might be made of oilcloth.

A KING OR COURTIER might wear a long tunic, coming to the ankle and open down the front over a short under tunic. The costume would have the same sleeves, belt, tights and shoes as in the picture. The long tunic would be the one

MEDIÆVAL PRINCE OR LORD

COSTUME PLATE 8

MEDIÆVAL LADY OR PRINCESS

thing different. This would give variety to the scene. The long tunic might be edged with fur, or if the long tunic were a plain color it might have a handsome brocade border. It is variety in cut that gives interest to a scene, but the variety must be authentic.

Children's Costume of this period. See Costume Plate 42.

COSTUME PLATE 8

(For plays, either historic, fairy or fanciful, and for pageants and festivals, and antique masques)

Court Lady or Queen Costume. Fairy Play Costume. Sleeping Beauty. Court of Jeanne D'Arc Costume.

Period. Thirteenth to Fifteenth Century with the hennin, or peaked hat. *Without the peaked hat,* and with a veil bound about the head with a circlet, Tenth to Thirteenth Century.

Color. Any rich color, saffron, deep blue, royal purple, white, crimson, and rich brocade for court costume. For fairy tales lighter colors may be used. The trimming may be ermine, sable, gold, silver or pearls. See Chapter on Costumes.

Materials. Silk, satin, brocade, velvet. Can be imitated by silkoline, glazed cambric, heavy cretonnes or cotton tapestry, and deep colored canton flannel for velvet. The hat should be made of white stiff cambric, and covered with silk, or gold or silver tissue. The veil may be chiffon, or an automobile veil will do. The hennin need not match the dress, but it must harmonize with it. A gold hennin with a purple dress, a silver hennin with a green dress. White hennins went with all colors and were much worn. See *Jeanne d'Arc,* by Boutet de Monvel.

Court Ladies. Court ladies wore rich colors, but not pastel shades.

Queen. A queen would wear white, or purple, or scarlet and gold. No one but those of royal blood might wear purple in England. See Chapter on Costumes.

Fairy Plays, Sleeping Beauty, etc. Have soft pastel colors for these. The Sleeping Beauty might wear pale rose pink satin and silver.

For *Children's Costumes* of this period, see Costume Plate 42.

COSTUME PLATE 9

(For historical plays, pageants, festivals, masques)

Shakespeare. Columbus. Sir Walter Raleigh. Henry Eighth of England. Francis First of France. Fairy Tale King. The Prince in Cinderella.

Period. The Sixteenth Century, or more strictly speaking, 1490 to 1600.

Color. For historical plays, plain, rich colors, rather dark, with the cloak lined in gay silk or satin. For Fairy plays, pastel colors may be used. The cloak suit and foot gear are generally of the same color, the cloak is lined with a contrasting color. Thus the suit might be royal blue, and the cloak lined in orange, or white. The doublet may be slashed with a contrasting color, if desired. The suit here is given without the slashing, as it is easier for amateurs to copy.

Materials. The doublet and cloak were made of brocade or velvet. The cloak was lined in satin. The hose and shoes were of fine material, the shoes velvet or soft leather, the hose silk. The hat was velvet, and had a curled plume—a short plume. The ruff was sheer lawn. The scabbard of

COSTUME PLATE 9

ELIZABETHAN COURTIER

the sword was often gold, encrusted with gems if the wearer was a king.

SHAKESPEARE. Brown velvet suit, and hose. The cloak lined in corn yellow.

COLUMBUS. Plum colored velvet suit, the cloak lined in saffron, and the doublet slashed with the same.

SIR WALTER RALEIGH. Bright blue velvet suit, the cloak lined in white satin.

HENRY EIGHTH. Traditional costume of black velvet, the cloak lined in brilliant scarlet.

FRANCIS FIRST OF FRANCE. Purple brocade, the cloak lined in white.

FAIRY TALE KING. Gray brocade, the cloak lined in ermine.

FAIRY TALE PRINCE. Green brocade, the cloak lined in pale pink satin.

Children's Costumes. The costumes for children of the court of this period were like those of their elders. Boys of the court wore a costume like this, without the cloak. Royal pages wore the cloak or a tabard. See page 39.

COSTUME PLATE 10

(For historical and fantastic plays, and for pageants and festivals)

COURT LADY. QUEEN ELIZABETH. CINDERELLA AT THE BALL, ETC.

Period. The Sixteenth Century (1490–1600).

Countries. England, Ireland, Scotland, France, Germany, Italy, Spain, Holland, Flanders.

Color. The dress was almost always of a different color from the under petticoat. Very often the dress was brocade,

and the petticoat plain. Or both petticoat and dress might be the same color if desired. A black brocade dress, opening on a petticoat of pale pink, with a border of black and gold. Or a blue and gold brocade, opening on a petticoat of the same, without a border. The sleeves were slashed with a different color from the dress. That is, if the dress was moss-green, the sleeves would be slashed with pink satin, or silver brocade or white. The ruff was always white.

Materials. Silks, satins and brocades were in vogue, with a ruffle of gauze at the wrist, and point lace ruffs. See chapter on Costuming. Glazed cambric, cotton tapestry, will imitate these.

COURT LADY. Might wear any of the colors suggested under the caption *Color*.

QUEEN ELIZABETH. Purple brocade, trimmed with yellow and gold embroidery. Sleeves slashed with yellow satin. The bodice outlined in ermine. Pearls bound about her hair. A striking white lace collar.

CINDERELLA AT THE BALL. Pale pink brocade, with under petticoat of pale blue satin, embroidered with silver and pearls. Sleeves slashed with white. Silver gauze at wrists.

This is a court costume; for a house dress of the same period, bring the tight bodice up to the neck, and finish with a ruff of white gauze going all the way round the neck.

CHILDREN. *Little girls of the nobility wore dresses exactly like this, but their ruff might be lower.* See Chapter on Costuming.

PEASANTS. For peasants of this period, see page 39.

ELIZABETHAN LADY

COSTUME PLATE II

INDIAN CHIEFTAIN

AMERICAN AND ENGLISH COSTUMES FOR ADULTS AND CHILDREN

COSTUME PLATE II

(For Indian plays, Indian pageants, and for American historical pageants. For a festival of nations)

INDIAN CHIEF. HIAWATHA, if changes are made. INDIAN BRAVE.

Period. Early Seventeenth Century to the present.

Colors. Khaki-tan. Fringe of the same. Red, green, yellow beadwork on tunic and moccasins.

Material. The material is dressed deerskin in reality, but it can be copied by having khaki instead, with beads in a design. The moccasins may be khaki, beaded and painted, or tan tennis shoes beaded with fringe. The real moccasins are best if they can be had. The headdress must be of eagle's feathers, which can be imitated by long hen's feathers, or quills.

INDIAN CHIEF. The same as in picture.

HIAWATHA. The same as in picture, if so desired, but in reality Hiawatha wore a loin cloth, and great chains of bear's teeth and wampum.

INDIAN BRAVE. Indian brave would not wear the same head dress as the chieftain. He would wear a bead band bound across his brows, and a single quill or two or three quills standing up in the back.

For full description of Indian costumes, beadwork, blankets, wigwams and all Indian properties, see chapter on Costumes in play of *Pocahontas* in *Patriotic Plays and*

Pageants, by C. D. Mackay. For other books giving pictures of costumes, see Chapter on Costumes in this volume.

COSTUME PLATE 12

(For plays, pageants, festivals of the nations)

INDIAN PRINCESS. INDIAN GIRL. SQUAW. POCAHONTAS.

This dress is primarily for an Indian Princess, and as given here it shows its most fantastic aspect—an aspect only to be used in fantastic festivals. The actual Indian Maiden or Princess never wore feathers or quills of any sort—only an Indian headband, beaded.

INDIAN PRINCESS. This costume in khaki, as the tan shade looks like dressed deerskin. The tunic *must* be made without buttons, and slip on over the head. The feathered headband must *not* be worn. Instead a beaded headband. The rest of the costume is accurate for a Princess. Have the stockings tan colored to match the moccasins. Or better yet, let the girl have her ankles bare and stain them brown. The costume for a Princess may be heavily beaded.

INDIAN GIRL. This costume, made tunic fashion, no headdress, of the same material as described for Princess, but without beading.

SQUAW. The same as for Indian Maiden. The Squaw would have a bright colored blanket. This may be made of canton flannel, in gay strips. (See descriptions for *Princess Pocahontas* in *Patriotic Plays and Pageants*, by C. D. Mackay.)

POCAHONTAS. The traditional dress of Pocahontas was white deer skin which can be imitated by white canton flannel, heavy beading on costume of blue and scarlet.

INDIAN GIRL

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Pattern 7299—Indian Costume for Ladies, Misses and Girls. 9 Sizes: 26 to 42 inches Bust Measure. Price, 15 Cents. As shown on figure, 36 inches bust requires 3¾ yards of material 50 inches wide, with 1¼ yard of crinoline or canvas 25 inches wide to line collar, head-dress, cuffs, tabs and belt. A beautiful and realistic Indian costume is given in this design. Suitable materials are imitation leather, khaki, broadcloth, sateen or doeskin. The fringes that are used to trim the costume are simply strips of the material which have been slashed and a bead trimming is used. An Indian head-dress decorated with bright feathers and Indian moccasins of buckskin will make effective additions to the costume.

COSTUME PLATE 13

INDIAN BOY

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Pattern 2839—Boys' Play Suit. 5 Sizes: 4 to 12 Years. Price, 15 Cents. As shown on figure, 8 years requires 3⅞ yards of material 27 inches wide, with ⅜ yard of material 27 inches wide for fringe and 8½ yards of tape. Khaki was the material used to develop the suit as shown in the illustration. The fringe also is of khaki, but may be of red cotton cloth or of leatherette. For a fancy-dress costume, the whole suit may be of leather. The head-dress of eagle feathers—any kind of feathers with black tips will, of course, answer—and the moccasins, which may be elaborately beaded if desired, are required to complete the costume. This play suit is a great favorite with all the little boys.

Indian hair can be made by cutting black cheesecloth into strips, and braiding it. It should be fastened to a skull-cap of black cheesecloth, and hang from it. A beaded headband worn with this covers up any deficiencies. This will solve the problem for blonde girls who need black Indian hair.

See that the faces, arms, necks and ankles of the Indian girls are stained brown. There is nothing more ridiculous than a "white" Indian.

COSTUME PLATE 13

(For plays, pageants, festivals and in especial for American pageants)

INDIAN BOY.

Period. The Seventeenth Century to the present.

Color. Khaki.

Material. Khaki or tan colored cambric, or denim.

INDIAN BOY. This is a fantastic costume as it stands, and may only be used for children's festivals. The actual Indian boy for plays or pageants, would wear a tunic that was made in the same shape as this costume, but it is not buttoned down the front. It slips over the head. Otherwise the costume may be made the same as the one in the costume plate. But no Indian boy, except in play, would wear a head dress. This is the conventionalized Indian. *Real* Indian boys never wore so much clothing, but where masses of Indians are used in outdoor plays and pageants the conventionalized attire has been found the most satisfactory in the end.

COSTUME PLATE 14

(For historical plays and pageants, in especial American historical pageants)

PURITAN. PILGRIM. ROUNDHEAD. With certain changes, DUTCH SETTLER IN NEW AMSTERDAM, or QUAKER.

Period. The seventeenth century.

Countries. England, America, Holland.

Color. Gray, brown, black, dark blue, very dark plum, dark brown.

Material. Serge or woolen cloth. Never silk or satin. See chapter on Costumes.

PURITAN. Dark blue, brown, plum, or black suit and cloak, made of serge. Black hat. White collar and cuffs. Black shoes and stockings. If gloves are worn they are brown gauntlets. See chapter on Costumes.

PILGRIM. The same as Puritan.

ROUNDHEAD, or follower of Cromwell in England. The same dress as for PURITAN.

DUTCH SETTLER. The Dutch settlers in New Amsterdam, and up and down the Mohawk valley wore the same dress as the Pilgrim, save that it might be in brighter colors, and velvet and silk might be worn, though as the Dutch were thrifty, it was only worn for best. The Dutch wore the "pork pie" hat, but its brim was straighter than the Puritan.

QUAKER. This costume in Quaker gray, with a "William Penn" hat. (See pictures of William Penn.)

CHILDREN. The attire of children was similar to that of their elders, though they wore no long cloaks. Boys did not wear the pork pie hat, they had oftener a small entirely round black cap. Usually they went bareheaded.

CAVALIER. The Cavalier was the exact opposite of the

PILGRIM OR PURITAN MAN

COSTUME PLATE 15

PILGRIM OR PURITAN WOMAN

Puritan, and Cavalier costumes are fully described on page 44. But in imagination this Puritan costume may be made the model for a Cavalier costume by the following changes: Have a Cavalier wide-brimmed hat turned up at the side with a buckle. Have a sweeping plume. Have long love locks or ringlets sweeping over the shoulders instead of the short hair in the picture. Have the coat sleeveless and of leather, and the cuffs and collar of pointed lace. Have the shirt of the finest linen with bishop sleeves. Have the breeches of gay velvet, with huge rosettes and hanging ribbons at the knee band. Have the stockings of silk and the shoes of fine leather, or else have high leather boots. Have a velvet cloak, and line it in violet or green, or scarlet silk. Then you will have a full-fledged Cavalier. See pages 44 and 45.

CHILDREN OF CAVALIERS (ROYALISTS). Boys wore the same as the Cavaliers only in miniature. See pages 44 and 45.

COSTUME PLATE 15

(For play, pageant—in especial an American historical pageant—or a festival)

PILGRIM. PURITAN. PRISCILLA. ROSE OF PLYMOUTH TOWN.

Materials. Serge. Homespun woolen. Imitated in canton flannel for winter or cambric for summer.

Colors. White lawn kerchief and cuffs (*never* lace). White lawn cap. Dress may be black, brown, gray, blue, deep red, deep plum, or tan.

COSTUME PLATE 16

(For historical play or pageant, in especial for American historical pageants or festivals)

MYLES STANDISH. PILGRIM SOLDIER. PURITAN SOLDIER. A ROUNDHEAD SOLDIER. CARDINAL RICHELIEU'S GUARD. With certain changes can be CAPTAIN JOHN SMITH or ELIZABETHAN SOLDIER.

Period. 1590–1700.

Countries. America, England, France, Italy, Holland, Flanders, Spain.

Color. The color of the coat and breeches worn under the armor would be determined by the country of the wearer. The armor would be black or steel gray. The ruff white. The gauntlets brown.

Material. Coat and breeches worn under the armor would be serge or cloth. In some instances the coat would be leather and the breeches serge. The shoes leather and the stockings stout woolen ones—woven or knitted. The gauntlets are leather. The ruff is lawn.

MYLES STANDISH. Brown serge breeches. Brown leather coat. Brown shoes and stockings. Brown gauntlets. He wears a white Pilgrim collar, made of lawn, but never a *ruff*. Armor the same as any armor.

PILGRIM SOLDIER. Same as Myles Standish.

PURITAN MAN AT ARMS. Brown or blue serge. Much the same as Myles Standish.

A ROUNDHEAD SOLDIER. The same as Myles Standish.

CARDINAL RICHELIEU'S GUARD. Dull crimson cloth. Dark brown shoes and stockings. Everything the same as in the accompanying costume plate except the brown leather gauntlets which are fringed.

CAPTAIN JOHN SMITH. Exactly the same type of armor,

PURITAN OR ELIZABETHAN MAN AT ARMS

but instead of low shoes and woolen stockings, he wears boots that come to the knee. Plum colored suit.

ELIZABETHAN SOLDIER. The same as in costume plate, save that the breeches may be slashed with a different color—red slashed with white.

COSTUME PLATE 17

(For historical play, or pageant. Especially American historical pageant)

COURT LADY. ROYALIST. AMERICAN COLONIST. ANNE OF AUSTRIA.

Countries. America, in the South, and in New York, *not in New England.* In England, France, Holland, Flanders, Spain, Italy.

Period. The Seventeenth Century (1600–1690).

Colors. Any solid color in any shade except pastel shades. Crimson, tawny brown, blue, green, gray, black. The collar and cuffs were always white.

Materials. For court ladies, velvet, satin and silk. Brocade was not now so much worn. For everyday wear, woolen cloth and serge. The bodice might or might not have a border, as desired. The collar and cuffs would be plain lawn for a serge dress—but it must be *sheer* lawn. For a silk or satin dress they should be of the finest lace. With a court dress the cap might be velvet, or satin. Or it might be cloth of silver or gold, trimmed with pearls, or edged with a narrow rim of ermine. For royal persons the border on the bodice might be ermine or miniver. See Chapter on Costumes.

COURT LADY. For dress of any court lady, see preceding paragraphs.

ROYALIST. The followers of King Charles in England

were called Royalists, and this is the dress of a Royalist lady.

American Colonist. For English women who came to America, and who were not Pilgrims or Puritans, this dress in cloth or serge, in quiet colors, with lawn cuffs and sleeves. For great occasions satin or velvet.

Anne of Austria. This costume in rich materials, was that worn at the court of Louis XIII of France. For Anne of Austria, or her ladies, it should be as gorgeous as possible.

Children. Children of any court wore what their elders wore. Little girls would wear a costume like this, with just as long a skirt, and their hair tucked under a cap. See page 46.

COSTUME PLATE 18

(American historical pageant, American history play. Dutch pantomime or festival. Also, after changes have been made, fairy or folk play)

Dutch Settler. Girl of Holland. With certain changes Peasant in Folk or Fairy Play for Children.

Dutch Settler. This was the everyday attire worn by the wives and daughters of settlers in New Amsterdam and the Mohawk valley. The costume may be worn from 1600 to the present.

Color. Black bodice. White guimp. Skirt of the most brilliant hues, either striped or plain. White apron with colored patches. White cap embroidered in bright hues. This was everyday attire, and in Holland is still everyday attire. For best a velvet bodice, a finer skirt, and a lace cap and apron.

Materials. The skirt may be homespun, or coarse muslin

ROYALIST LADY

For description, see page 141

DUTCH PEASANT GIRL

For description, see page 142

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Pattern 6352—Dutch Peasant Dress and Bonnet for Ladies, Misses or Girls. 7 Sizes: 26 to 38 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires ⅞ yard of material 36 inches wide, with ¼ yard of lace 18 inches wide for crown and revers and ⅝ yard of banding for bonnet, ⅞ yard of material 27 inches wide, with 2½ yards of banding, for bodice, 2⅛ yards of material 32 inches wide for blouse, 3⅞ yards of material 44 inches wide for skirt and 2⅜ yards of material 36 inches wide, with ⅛ yard of material 32 inches wide for apron. The blouse is of dotted muslin, the bodice of silk and the skirt and apron of gingham. This costume may be very quickly put together.

for everyday, and the bodice of homespun or serge. The guimpe of unbleached muslin. The cap of white muslin embroidered. The apron white muslin patched with gay muslin. *Or it may not be patched at all.* No well brought up Dutch girl would wear a patched apron to market. This would only be worn in her own dooryard, or in a hasty moment when she ran to watch a man being put in the stocks. For best the bodice is velvet, the guimpe fine lawn, the skirt bright blue, red, tulip yellow, green, startling violet, or purple. The apron is lace, and can be made from an old-fashioned lace window curtain with a sprawling pattern on it. The cap was also white lace on these occasions. The stockings are bright wool. The shoes wooden. Discarded shoes covered with cream colored oilcloth can be made to do.

Peasant in Fairy or Folk Play. Do not use the lawn cap or the wooden shoes. Have the hair in two braids, and have low plain black shoes. Have the bodice as it is, and the guimpe, and have the skirt in plain material. This will do for any folk or fairy play, where the daughter of woodcutter, or a charcoal burner, or a farmer is to be personified.

For Dutch Man, see Costume Plate 14.

COSTUME PLATE 19

(For historical, romantic, fanciful plays or operettas, and for occasional use in American historical pageants.)

Eighteenth Century Pirate. With changes, Captain Kidd, A Pirate of Penzance, or a Treasure Island Pirate. With other changes, an Elizabethan Pirate, or a Late Eighteenth Century or Early Nineteenth Century Pirate. Also with changes, an Eighteenth Century Highwayman. (Beau Brocade.) With still

other changes a GENTLEMAN OF THE EARLY EIGHTEENTH CENTURY, or a TRADESMAN OR SERVINGMAN of the EARLY EIGHTEENTH CENTURY.

Period. With various changes, Elizabethan to the early nineteenth century, but most strongly suited to the early eighteenth century.

Countries. England, France, America, Spain. The High Seas. The Spanish Main. (The Great North Road for the Highwayman.)

Color. According to use of costume. There was always a touch of flaring color about a pirate costume, while this costume, adapted for civilian use, would be in quiet colors.

Materials. According to the period of costume desired.

EIGHTEENTH CENTURY PIRATE. Same costume as in the illustration. White shirt. Dark green coat and knee breeches. Rolled back cuff of brilliant scarlet. Red stockings. Black shoes. Black hat. Tan leather belt. Front locks of hair caught with wisps of scarlet.

CAPTAIN KIDD. His costume would differ from that in this picture. A white shirt. Full scarlet breeches. A black Zouave jacket, without sleeves. A bright blue sash, with a dirk and a brace of pistols stuck in it. Long black boots coming to the knee. No belt or straps on suit as in this picture. Hair worn lank and wild, and bound about the brows with a red strip. Huge round gold earrings in ears. He may wear a black cloak, if desired, but no coat. He would wear this rather than the one in the costume plate, since he was executed in 1701, before these coats were in fashion. A round cutlass can be made out of small scythe.

PIRATES OF PENZANCE. Same as Captain Kidd.

TREASURE ISLAND PIRATES. Same as Captain Kidd, though differing in color. See any illustrated edition of Treasure Island. Pirates did not always wear beards. More

EIGHTEENTH CENTURY PIRATE

For description, see page 145

often they wore fierce up-curling mustaches, or were smooth shaven.

ELIZABETHAN, LATE EIGHTEENTH CENTURY, and EARLY NINETEENTH CENTURY. Same as Captain Kidd.

HIGHWAYMAN OF THE EIGHTEENTH CENTURY. He should look less of a brigand, and more debonair than this accompanying plate. He should be smooth shaven, and his hair, in its natural color, should be worn in a queue. Knee boots of black leather. The coat in the picture, with the belt worn *under it,* instead of outside it. A brace of pistols stuck in this belt. White linen stock, and small jabot. This same hat in silk or velvet. A rapier instead of sword. His suit may be black velvet or cloth, with scarlet satin cuffs. A full black riding cloak may envelope him. There should be a touch of the dandy about him. See Baroness Orszy's *Beau Brocade.*

GENTLEMAN OF THE EARLY EIGHTEENTH CENTURY. This coat in fine cloth or velvet, in gray, old rose, brown, blue or black, usually a quiet color. It must have fine buttons. Satin cuffs of a contrasting shade to the coat. The pockets embroidered in gold or silver braid. A white linen stock and jabot of lace. Shirt of white linen, the sleeve ending in a lace ruffle. He should have a silk or satin waistcoat, plain or brocaded. He should wear no belt or shoulder straps. Fine silk stockings. Low shoes, with diamond or silver buckles. A white curled wig. (See page 48.) A hat like the one in the costume plate, either of black velvet or fine black felt. *He should be smooth shaven.* The costume should be worked out in two colors, like gray and old rose, or black and old gold.

TRADESMAN OR SERVINGMAN OF THE EARLY EIGHTEENTH CENTURY. The coat in the costume plate in plain cloth, and in dull colors. The cuffs in this case may be the same

color as the coat, or contrasting. They must be of cloth, not silk or satin. No belt or shoulder strap. A very plain waistcoat may or may not be worn. There should be no lace jabot, only a plain white stock, with perhaps the hint of a linen ruffle. No lace ruffles at wrist, though a linen ruffle may be worn for a state occasion. Low black shoes without buckles. Woolen stockings. Hair in a queue, unpowdered. Hat of felt, like one in costume plate. Both the tradesman and servingman should be smooth shaven.

COSTUME PLATE 20

(For historical plays, historical pageants, and in especial for American pageants and fourth of July celebrations)

COLONIAL COSTUME. ALSO ENGLISH AND FRENCH COSTUME. With changes AN AMERICAN MINUTE-MAN COSTUME. Also GEORGE WASHINGTON COSTUME. AMERICAN SOLDIER UNDER WASHINGTON.

Period. 1700–1800.

Countries. England, America, France.

Colors. The colors are solid colors, except where state coats of brocade are used. The colors vary with the use of the costume, and the country it belongs to.

Materials. The materials vary according to what the costume is used for. Everyday Colonial costume and Minute-men Costumes are made of cloth. Costumes for minuets, and for balls and state occasions are made of silk and satin and velvet. Particularly is this true of English costume comedy of the type of *The Adventures of Lady Urusala*, by Anthony Hope. Naturally the colors and materials of the French Revolution, for which this costume is appropriate, must vary very greatly, for some will be the costumes of the aristocrats and some of the Revolutionists.

COLONIAL COSTUME

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Pattern 6235—Continental Suit for Men and Boys: consisting of a Hat, Coat, Vest and Knee-Breeches. 10 Sizes: 26 to 44 inches Breast Measure, being in 5 Sizes for Boys from 26 to 34 inches Breast Measure (8 to 17 Years), and in 6 Sizes for Men from 34 to 44 inches Breast Measure. Price of pattern, 15 Cents. As shown on figure, 36 inches breast measure will require 4⅞ yards of material 20 inches wide, with 6¾ yards of braid and 1¼ yard of edging 4 inches wide for frills for coat; 2½ yards of material 27 inches wide for vest and breeches; for hat, ⅝ yard of material 20 inches wide, with ⅞ yard of material 27 inches wide, and ⅛ yard of canvas 25; 1 yard of edging 4 inches wide for jabot.

COLONIAL COSTUME. For everyday wear, brown, blue, black, or green cloth. Also gray and plum cloth. Do not use red—it instantly suggests the redcoats. For state occasions these same colors in satin, velvet and silk. Also in pink and white and blue and white and yellow and purple brocades.

ENGLISH COSTUME. In plays like *Beaucaire* this costume should be made to look as magnificent as possible, the ruffles and jabot even more exaggerated. Clerks and inn boys and tradesmen may wear a white shirt, linen, not lace ruffles, the vest and trousers, but not the coat. Only gentlemen wore powdered hair.

FRENCH COSTUME. This costume may be worn by the aristocrats in fine materials and color, and by the Revolutionists in sober rough cloth. No Revolutionists would wear a powdered wig. But the aristocrats always wore them—even to the last moment at the guillotine. They can be made by stitching white cotton batting to a skullcap of white cambric.

AMERICAN MINUTE-MAN. Take off the velvet coat, and the waistcoat, and have the white shirt for the upper part of the costume. Roll up the sleeves to the elbow. Have the knee breeches the same as in the picture. The three cornered hat is also the same, but the Minute-man's wig is unpowdered. His natural hair is worn in a queue. A powder horn is slung about his shoulders by a leather strap. To vary this costume, the vest, unbuttoned, as if just slung on, breaks the monotony of a number of Minute-men coming hurriedly to the call to arms in a pageant. The Minute-men may also wear gaiters, tan colored. As the Minute-men change into American soldiers this costume may still do for a basis. See George Washington Costume.

GEORGE WASHINGTON COSTUME. This costume may be used in two ways for the Father of his Country. As it stands, in buff, gray, or plum, it may be the costume for Washington before the Revolution, or after the Revolution, Washington in civilian dress, the country gentleman at Mt. Vernon. Any of the shades suggested will do for this. For a *military costume* this same costume may be used as a *basis*. Use this coat in blue. Have a white vest and white knee breeches. Have white cuffs with gold braid and military buttons on the coat, and no ruffles at the wrist. The coat should be trimmed with white broadcloth and gold braid. (See any picture of George Washington in Military dress.) There should be gold fringed epaulets, and gold military buttons on the coat. The hat and wig of the costume plate are excellent for the costume of Washington. There should be high boots, and a long blue military coat lined in red. See the following books for pictures: *On the Trail of Washington*, by Frederick Trevor Hill; *The American Soldier*, by Elbridge S. Brooks; *American Hero Tales*, by Theodore Roosevelt. See also page 49.

AMERICAN SOLDIER UNDER WASHINGTON. Infantry coats were blue, lined in white, with white buttons. New England troops had white facings. New York and New Jersey, buff facings. Pennsylvania, Delaware, Maryland and Virginia, facings of red. Troops of the Carolinas in blue, with white buttonholes. All artillery coats were lined and faced in scarlet, their buttons and hat bands were yellow. Light dragoons or cavalry had blue coats, white facings, linings and buttons.

BRITISH OFFICER

For description, see page 157

COSTUME PLATE 22

EIGHTEENTH CENTURY BRITISH SOLDIER

COSTUME PLATE 21

(For historical plays, historical pageants, and in especial for American historical pageants)

BRITISH OFFICER OF THE AMERICAN REVOLUTION.

Period. 1768–1780.

Countries. England, America.

Colors. Scarlet coat. White waistcoat. White breeches. Black boots with spurs. Gold buttons and epaulets. Red hat with white and gold rosette. White ruffles at wrist.

Materials. Coat, broadcloth. Waistcoat and breeches of broadcloth. Braid made of gold. Ruffles of linen or lace, or fine net. Hat of felt.

COSTUME PLATE 22

(For historical plays and pageants, in especial for American historical pageants)

BRITISH SOLDIER OF THE AMERICAN REVOLUTION. HESSIAN.

Period. 1768–1780.

Countries. England, America.

Colors. Scarlet coat, and breeches. White waistcoat. White cuffs. Gold epaulets. Black fur hat. White band crossing breast. White stockings.

Materials. Suit and vest of broadcloth, or cloth. Cuffs of white broadcloth. *No ruffles.* Gold braid on suit. Hat of fur. Band crossing breast of broadcloth. White woolen stockings, and black shoes. For scenes in action substitute black knee "Hessian" boots, on occasion.

COSTUME PLATE 23

TRAPPER. DANIEL BOONE. YOUNG GEORGE WASHINGTON.

Period. 1750 to 1800 in the East. 1750 to 1820 in far West.

Color. Khaki.

Materials. In reality the material was dressed deerskin, but it can be simulated by khaki or tan-colored canton flannel. Leather gaiters. Coonskin cap for Boone. Deerskin cap for George Washington.

COSTUME PLATE 24

AMERICAN SAILOR. 1770 to the present.

The caps worn by the sailors of 1770 to 1800 were peculiar and exceedingly difficult for amateurs to copy, so perhaps the slight anachronism of this cap may be permitted. The trousers did not flare as much as these do now. They should be made wider at the top, and the same width around the edge for a sailor of Revolutionary days.

COSTUME PLATE 25

COLONIAL LADY. FRENCH ARISTOCRAT. ENGLISH LADY OF THE EIGHTEENTH CENTURY. MARIE ANTOINETTE. MARTHA WASHINGTON.

Period. 1778–1800. After the American Revolution.

Countries. America, England, France.

Color. Plain, solid-colored petticoat, in soft shade. Overdress of different color, flowered, or striped. Colors were now soft, pastel tinted, save where bright yellow or red petticoats were worn with a yellow or red-sprigged dress. Fichu white.

EIGHTEENTH CENTURY TRAPPER

COSTUME PLATE 24

SAILOR, REVOLUTIONARY, CIVIL WAR, MODERN

Material. Muslin, lawn, silk, satin. See chapter on Costumes.

COLONIAL LADY. For morning wear white silk petticoat. Dress of pale blue muslin flowered in pink. White muslin fichu. Black slippers with silver buckles. White stockings. Evening wear, and for state occasions: Pink petticoat, made of satin. Brocaded overdress of cobalt blue brocade, flowered with silver roses, or rose pink roses. Lace fichu and wrist ruffles.

FRENCH ARISTOCRAT. The same type of costume as for COLONIAL LADY. The colors may vary as desired. For a matron, black satin flowered in gold and worn over a yellow petticoat would make a striking costume. Cretonne may simulate brocade.

ENGLISH LADY OF THE EIGHTEENTH CENTURY. The same as for COLONIAL LADY.

MARIE ANTOINETTE. This costume in rich brocades in her days of good fortune, with a wide lace fichu, her hair dressed high, with many powdered curls, and with pearls and roses as a head dress. Slippers to match her dress. Diamond buckles on them. Scarf of hand painted gauze, or of jeweled gauze. For her *last days*, a muslin dress of white, sprigged in gray, opening over a white petticoat. Or a gray muslin sprigged in faint blue, opening over a gray petticoat. Muslin fichu and ruffles. The dress to be devoid of coquetry.

MARTHA WASHINGTON. This costume in lavender, white and purple, or cobalt blue and white. Lawns for morning wear, with a silk petticoat, silk and satin and brocade for dress occasions.

For this period a shorter dress was worn. Cut off this under petticoat at the ankles. Cut off the overdress to the ankles, and then loop it up, fastening it with gathers

at the hips. The bodice may be exactly the same, save that the sleeves come to the elbow. The materials and colors are the same. For further detail, and for suggestions for cloaks, muffs, etc., for winter wear, see chapter on Costumes.

Children's Dress. Little girls wore the short petticoat, coming to the ankles, and the pannier. See Costume Plate of Colonial Girl.

For further detail of how to make these dresses out of cheesecloth and cambric, see descriptions for "Marie Antoinette Fête," in *Patriotic Plays and Pageants*, by C. D. Mackay, entitled *Benjamin Franklin Episode.*

COSTUME PLATE 26

Colonial Girl. English Girl or Child of Eighteenth Century. Little Daughter of French Aristocrat, etc., etc.

Period. 1778–1800.

Countries. America, England, France.

Color. The softest colors, pink, blue, pale green, pale yellow.

Materials. Lawn, muslin, satin, silk, brocade.

Colonial Girl. Pale green petticoat. Over dress of white sprigged with apple-blossom pink. The petticoat may be glazed cambric, the overdress cotton cretonne. This will be a good imitation of brocade and satin. Remember that in the morning lawn and silk or muslin were worn; fine lace brocade and satin was for the late afternoon and evening.

English Girl or Child of the Eighteenth Century. The same as for Colonial Girl.

French Aristocrat. The same as for Colonial Girl,

COLONIAL LADY

For description, see page 158

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Pattern 6169—Ladies', Misses', or Girls' Martha Washington Costume. 9 Sizes: 26 to 42 inches Bust Measure. Price, 15 Cents. As shown on figure, 36 inches bust measure requires 6⅝ yards of material 36 inches wide for upper skirt and body, with 7 yards of material 36 inches wide for underskirt, fichu, sleeve frills and frills to trim. As shown in the illustration, figured silk was used for the dress, with batiste for the fichu and underskirt and frills. Lawns and silkolines may also be used. The underskirt is usually in a plain color or white.

COLONIAL GIRL

For description, see page 162

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Pattern 6169—Girls', Misses' or Ladies' Martha Washington Costume. 9 Sizes: 26 to 42 inches Bust Measure. Price, 15 Cents. As shown on figure, 30 inches bust measure or 12 years requires $5\frac{3}{8}$ yards of material 36 inches wide for upper skirt and body, with $4\frac{1}{2}$ yards of material 36 inches wide for underskirt, 1 yard of material 36 inches wide for fichu and frills to trim and $1\frac{5}{8}$ yard of edging 7 inches wide for frills. Figured silkoline was used for the costume as illustrated, with the underskirt of plain silkoline harmonizing in color with the dress, and with the fichu of white. The sleeve frills are of lace edging. A white wig may be worn or one's own hair may be powdered.

though with all these the shades of the costume may vary. See chapter on Costumes for cloaks, muffs, etc., etc.

PREVIOUS TO AND DURING THE AMERICAN REVOLUTION

From 1760–1778, this costume may be used as a basis. Cut off the petticoat to the ankles. Cut off the over dress to the ankles, and loop it up at each side, with panniers. Very often little girls wore no fichu—just the Colonial dress. And often for *very* little girls the dress on page 153, without the hanging sleeve, and made in flowered muslin would be perfectly appropriate.

COSTUME PLATE 27

(For play, pageant, or one of the gentry looking on at a folk festival)

Period. 1800–1830. Worn in England, America, Ireland and France.

With certain changes may be worn by AMERICAN GENTLEMAN, ENGLISH GENTLEMAN, LAFAYETTE, BEAU BRUMMEL, NAPOLEON, JAMES MADISON.

Materials. Cloth for general wear, with silk waistcoat. Silk and velvet for court wear. Fine linen shirt, and black satin stock.

Colors. A quiet solid color; no brocade, or bright color was worn.

GENTLEMAN'S COSTUME. Blue brown or black cloth. Silk stockings. Leather slippers. Silk or satin waistcoat. Fine linen shirt. Black satin stock—a black satin ribbon wound round a white lawn high-standing collar will do. A tall beaver hat.

LAFAYETTE. If Lafayette did not wear his uniform, his civilian dress would be like this, probably in French blue,

with a buff silk waistcoat, white shirt, black stock or cravat as it was often called. Black shoes and stockings. For daytime the material would be cloth, for evening and affairs of state, satin or velvet.

Beau Brummel. The pictures in Clyde Fitch's *Beau Brummel* will show how this costume may be made the basis of a costume for *Beau Brummel*. Brummel affected tights, rather than knee breeches, and usually wore brown. With a tall beaver hat and tights this costume will do admirably. The suit will otherwise be the same.

Napoleon. Look at a picture of Napoleon, and see how readily this coat can be given the Napoleon cut. With epaulettes, and a ribbon bright with orders, the coat blue, and the stockings and knee breeches white, Napoleon's costume for formal affairs can be easily copied.

James Madison. For James Madison, this suit in quiet solid colors is excellent as it stands. It needs no changes.

Children. For boy's dress of this period, see Plate 43, and the books of Kate Greenaway.

For amateurs who cannot afford to hire this suit, or make it, an old black evening suit can be made to do. Make the trousers into knee breeches. Put colored buttons, collar and cuffs on the suit. (They should be made of velvet.) This will be found to do very well indeed.

COSTUME PLATE 28

(For historical plays romantic plays, semi-historical plays, and in especial for American historical pageants)

Morning or Afternoon Dress for Lady.

Countries. England, France, America, Austria, Italy.

Period. 1800–1830.

Color. White, any pastel shade, no crude colors.

GENTLEMAN OF EARLY 19th CENTURY

For description, see page 165

COSTUME PLATE 28

LADY OF EARLY 19th CENTURY

For description, see page 166

Sprigged muslin was very popular—the sprigs must be tiny and dainty. Also plain light colors might have a border of flowers around the edge of the dress. A pale blue muslin might have a border of roses—the border wide.

Materials. All stiff formal materials had gone out. Brocades and velvets had vanished. The materials used were soft silks, like china silk, silk muslin, muslin, organdie, mull, soft woolen material. The scarfs were of muslin or chiffon, generally in a plain color. Hats were of straw, trimmed with silk muslin. Poke bonnets were worn, particularly in winter. The costumes belonged to the time of Jane Austin's *Pride and Prejudice*, *Beau Brummel*, and it was in such attire that American ladies welcomed Lafayette on his visit to America. See page 52.

As has been said, this is a morning or afternoon dress, but it is not an evening dress. For an evening dress of that period, take off the hat. Wind the hair high on the head, and have little curls on the side. Have the dress as it is now, with short sleeves added. Have the same low slippers and necklace, and the dress is complete. See Chapter on Costuming.

For winter wear, a short-waisted longcloth coat, with a big muff and a poke bonnet. Huge buttons on the coat. Sleeves and neck are edged with fur. See pictures in Kate Greenaway's books.

CHILDREN. For dress for little girl of this period, see Costume Plate 42.

COSTUME PLATE 29

(For American historical plays, pageants, and tableaux, in especial for American historical pageants, and plays like *Secret Service*)

Civil War Soldier.

Period. The Civil War.

Countries. America.

Color. Blue for the Northern soldiers. Gray for Southern soldiers.

Materials. Cloth. Leather bag and straps of leather for knapsack.

For fuller description of these costumes, see page 53.

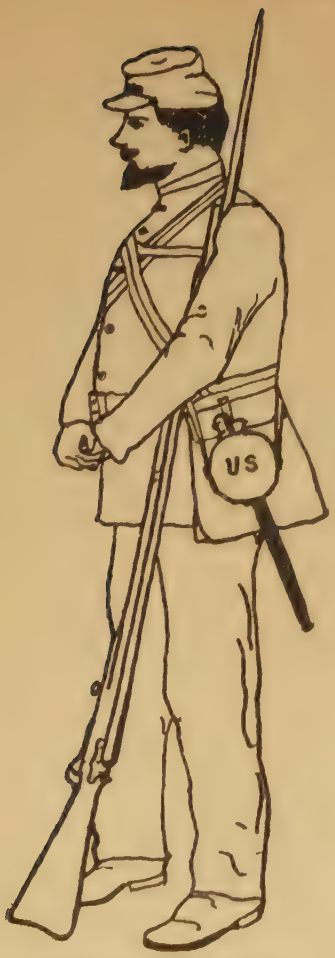
The costume as it is given here can very easily be copied, or it can be "faked" by clever amateurs. To a blue or gray Summer suit add brass buttons, and baste stripes down the trousers: also put the right insignia on the arm. These can be copied from list of books given on page 53. A cap shaped like a messenger's should be used with these suits. Blue messenger's caps are easily obtainable. A blue cap can be covered with gray cloth for the South. From any true picture of the Civil War one can copy the effect of reality, thus: The Confederates were very ragged, and for battle scenes shirt sleeves and gray trousers would do very well. Also in such scenes the Union soldiers might wear blue trousers and blue flannel shirts.

As a rule it is better to hire these costumes for *pageants*, if the committee can do so, especially as most scenes show the soldiers marching away or returning, rather than at actual war, and in these cases the costume worn would be in better shape.

COSTUME PLATE 30

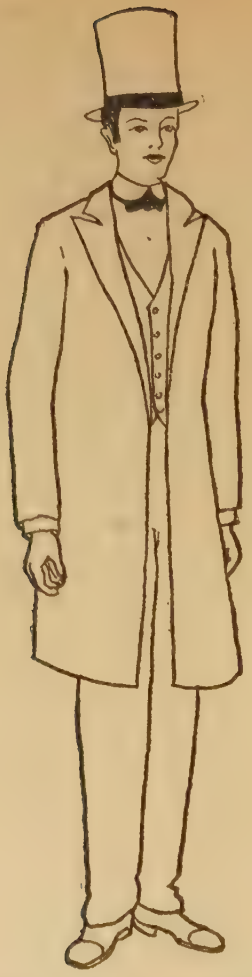
(For plays and pageants)

Man in Civil War Episode of American Historical Pageant. Man in Little Women, in any Lincoln



CIVIL WAR SOLDIER

COSTUME PLATE 30



MAN OF CIVIL WAR TIME

PLAY, in such plays as TRELAWNY OF THE WELLS, MILESTONES, CAPTAIN JINKS, SECRET SERVICE.

Countries. America, England, France, Ireland.

Period. 1860–1870.

Color. Black, navy blue, or gray. The waistcoat plain in sober scenes or in comedy scenes very gaily striped or flowered.

Material. Serge or broadcloth. An old overcoat can often be re-cut and made to do service for this costume. The face of the wearer may be smooth shaven or have a mustache or immense and (comic) side whiskers—all according to the type of play desired.

Children's Costumes. Little boys wore the same kind of jacket as the little girl in Plate 31. They also had the same kind of undersleeve as their soft white linen shirts showed beneath the sleeves of their jackets. Their trousers should be long and loose.

COSTUME PLATE 31

(For old-fashioned plays, plays of the Civil War, and in especial for American pageants)

LADY WITH LITTLE GIRL. CIVIL WAR MATRON. BARBARA FRIETCHIE. For characters in amateur production of TRELAWNY OF THE WELLS; also for most of DICKENS PLAYS. For any LINCOLN PLAY. For LITTLE WOMEN.

Period. 1858–1870. (It should be noted here that if amateurs desire to produce plays from the period of 1830–1858 for which no costume plates are given, they can use this dress with a round full skirt, without the hoops, and with a plain waist with a linen turn over collar.)

Colors. Any solid color. No pastel colors. Small plaids and checks may be used if desired.

Materials. Silk, poplin, satin, muslin. This is an afternoon dress, or a dress for the morning. For an evening dress the same type of skirt, with clusters of flowers on it. A tight fitting bodice, low necked, and with the shortest possible sleeve. In evening dress the materials would be silk, silk muslin, satin, or tarlatan. It is the kind of costume worn in certain Dickens's plays where for comic effect, the colors may be very bright, like bright green or cerise. In *Trelawny of the Wells*, bright and sober colors may both be worn. For balls and evening parties, gay light colors. For amateur productions of *Captain Jinks* have silk and tarletan.

Civil War Matron should wear subdued colors, nothing gay. Or sprigged muslin. The same is true for any Lincoln play, and for amateur productions of *Little Women*.

Barbara Frietchie should wear white, and light colors. These costumes may also be worn for amateur productions of *Secret Service*.

COSTUME PLATE 32

(For plays, and naval festivals)

Modern Admiral.
Country. United States.
Colors. Blue with gold braid.
Material. Broadcloth.

LADY OF CIVIL WAR TIME

COSTUME PLATE 32

A MODERN ADMIRAL

PIERRETTE

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Pattern 6027—Pierrette Costume for Ladies, Misses or Girls. 7 Sizes: 26 to 38 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires 6¾ yards of material 27 inches wide, with ⅜ yard of crinoline or canvas 25 inches wide, and ⅜ yard of buckram 25 inches wide to line brim. The design as shown here is developed in paper cambric, with hearts of the same material in a contrasting color. Other materials which may be used with excellent effect are sateen, taffeta, satin and silk mull. The skirt and ruff may be of fluffy chiffon; in that case the long sleeves would probably be omitted. Large dots, or in fact figures of any shape, may be used instead of the hearts, and when the costume is of silk they may be of velvet. A white costume with black or red hearts is very effective.

FANCIFUL COSTUMES FOR ADULTS

COSTUME PLATE 33

(For fantastic plays, pantomimes, mimic carnivals)

PIERRETTE COSTUME. With certain changes, QUEEN OF HEARTS.

Period. From mediæval times to the eighteenth century and onward in *Italy*. From the eighteenth century onward in England and France.

Countries. Italy, England, France, Fantastic No-Man's-Land.

Color. White, with black hearts on the costume. A white ruff. A white cap with black hearts on it. Or large black polka dots may be used instead of hearts. Or the hearts may be red.

Materials. Either white silk muslin, with an under petticoat of silk, and a stiff white muslin ruff, or white tarlatan or chiffon, with the red or black hearts very delicately fastened to it. Pierrette is an airy creature. She should be fairylike in appearance. The shoes and stockings may be black as in the plate, or they may be white to match the dress.

PIERRETTE. Pierrette's costume has been described under *Color* and *Material*.

QUEEN OF HEARTS. This same dress made long enough to touch the floor, with the border of hearts round the edge, and then coming up the middle of the skirt as described in this picture. Instead of the ruff let the dress be cut a little low, and edged with scarlet. The hearts must be red for a

Queen of Hearts. She may have a long white train fastened to her shoulders, lined in red, and with either a border of hearts around it, or a huge red heart in the center of it. Instead of this cap she should wear a crown, made like a coronet, and it should have a row of gold hearts on it. Her scepter should be gold with a red heart tipping it. For the KING OF HEARTS take the costume on Plate 7, make it of white and red, with heart decorations. For the KNAVE OF HEARTS the costume plate, in white, with red hearts on it. These will do for *Mother Goose* plays and festivals, and for *Alice in Wonderland*, etc.

For PIERROT see Costume Plate 46.

COSTUME PLATE 34

(For plays, festivals, and operettas)

JAPANESE MAN.

Period. 1700 to the present.

Colors. Under-dress of rose, with black design. Sash of rose. Over-dress or kimono of rose, with gray border.

Materials. Crepe, cretonne, or silk. Wooden sandals are worn, fastened over the bare feet with leather thongs. Bare feet may be simulated by tan stockings. The sandals can be made of two small wooden boxes, of the same size, or pieces of wood with ordinary wooden spools to raise them from the ground.

COSTUME PLATE 35

(For Japanese play or operetta, or for festival of nations or Japanese pantomime)

JAPANESE GIRL OR WOMAN.

Period. Any imaginary period up to the present.

Color. Softly flowered greens or blues or reds or purples.

JAPANESE MAN

JAPANESE LADY

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Pattern 5873—Ladies', Misses' and Girls' Japanese Kimono or Dress. 7 Sizes: 24 to 40 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires 6⅝ yards of material 36 inches wide, with 1⅜ yard of material 27 inches wide for bands and to trim sleeves. As shown on the figure above, the design is developed in figured crêpe, with trimming-bands of satin. Other materials are silk crêpe and China silk. The sash may be tied in a butterfly bow or in the native fashion. In the latter case very heavy silk is needed.

Material. Japanese crepe, or silk. Can be imitated by wearing Japanese furniture cretonne, or adapting any pretty kimona that is in the wardrobe of the amateur.

For this particular costume the parasol might be rose color, the dress gray blue with a deep blue border, and a rose-colored obi, or sash, tied in a huge butterfly bow behind.

COSTUME PLATE 36

(For plays and festivals of the Far East. For plays of the Arabian Nights or Arabian night's pantomimes or for an Omar Masque)

TURKISH LADY. ARABIAN LADY. PERSIAN LADY.

Color. According to the country represented, and the rank of the lady. As a rule, brilliant colors.

Material. Silk and velvet—can be imitated by silkoline and canton flannel, though only settlements or schools who cannot afford silk and velvet should use this device.

TURKISH LADY. This dress in pale blue, white and pink, or in pale gold, white and black.

ARABIAN LADY. Cover the dress with a long white veil that falls almost to the feet and shows only the eyes.

PERSIAN LADY. This costume with trousers of blue and gold brocade, a blue sash, gold jacket, and long veil showing only the eyes. This veil may be drawn about the face, and lifted or glanced through with sly coquetry.

A TURKISH MAN would wear exactly these same trousers, and a sash, without the long ends. A shirt with loose sleeves, and a Turkish jacket as in this picture. He would wear a red fez, with a black tassel. This costume can thus easily become the basis for a man's costume.

COSTUME PLATE 37

(For play, pageant, and in especial for festival of nations)

SPANISH DANCER'S COSTUME. CARMEN, ETC.

Period. 1492 to the present.

Countries. Spain, South America, Portugal.

Colors. The costume may be worked out in orange and black, red and black, or purple and orange, or yellow and black. The colors must be in strong contrast.

Materials. Silk skirt. Silk sash. Velvet bolero. Lawn waist. Silk cap. Instead of a silk cap a black lace mantilla may be worn, and the hair done high on the head with a huge white shell comb, or a tortoiseshell comb. The earrings should be gold or coral of the reddest.

TURKISH LADY

For description, see page 183

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Pattern 7234—Turkish Dress for Ladies, Misses or Girls. 9 Sizes: 26 to 42 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires 1 yard of material 27 inches wide for crown and side for cap and front and back for jacket, with 5¼ yards 36 inches wide for scarf, scarf end, front and back for tunic and sleeves for jacket. 5⅜ yards 27 inches wide for trousers, 3½ yards 25 or more inches wide for sash, 1½ yard of fringe, ¼ yard 27 or more inches wide to line cap, and ⅜ yard 25 inches wide to interline cap. The Turkish dress is ideal as a masquerade costume, for it is universally becoming, and it offers such a splendid opportunity for the use of beautiful color combinations. The original of the costume illustrated here shows a jacket and cap of bright blue velvet prettily trimmed with gold braid, tunic, sleeves and scarf of white China silk, pink-satin bloomers and a sash of light blue-silk mull. Bead banding and fringe are used.

SPANISH DANCING GIRL

For description, see page 184

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Pattern 6301—Spanish Dancers' Costume for Ladies, Misses and Girls. 7 Sizes: 26 to 38 inches Bust Measure. Price, 15 Cents. As shown on figure, 32 inches bust measure requires 5⅞ yards of material 36 inches wide for one skirt, with 3⅞ yards of material 36 inches wide for ruching to trim one skirt, ½ yard material 36 inches wide for yoke, 3½ yards of material 27 inches wide for bolero and sash, 5¼ yards of braid, 2 yards of ball fringe for bolero, 2¾ yards of material 36 inches wide for hat and blouse, and 1⅛ yard of braid for hat.

SANTA CLAUS

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Pattern 6525—Santa Claus Suit: consisting of a Cap, Coat, Breeches or Knickerbockers and Leggings. 4 Sizes: 34 to 46 inches Breast. Price, 15 Cents. As shown on figure, 38 inches breast measure requires 5¼ yards of material 36 inches wide, with ¼ yard of canvas 27 inches wide for belt, 2⅞ yards of braid to trim belt, 4 yards of narrow fur banding to trim coat, 5½ yards of wide fur banding to trim coat, ⅜ yard of fur banding to trim cap, 3½ yards of binding for breeches and leggings, and 1½ yard of leatherette 30 inches wide for leggings. A Santa Claus costume is always very easily put together, because one only needs bright red flannel, some imitation white fur trimming, a few brass bells and a wide belt and leggings of imitation leather. With the addition of false face and long white hair and beard, the Santa Claus costume is complete. If the jolly Saint appears carrying a pack of toys and accompanied by a jingle of sleigh-bells, the children will surely appreciate these touches of realism.

COSTUME PLATE 30

ELF

COSTUME PLATE 38

(For play or festival)

SANTA CLAUS. MEDIÆVAL FATHER CHRISTMAS. ST. NICHOLAS, ETC.

Period. From mediæval times to the present.

Color. Red suit and cap trimmed with white fur, and gold bells. Has black boots.

Materials. Red canton flannel and white batting for fur, or white flannelette may be used as a border. Boots of black oilcloth. For a mediæval FATHER CHRISTMAS, or ST. NICHOLAS have a *gold crown* instead of a cap, but have the same ruddy smiling face and long white beard. Have red tights and soft red shoes, edged with white fur. These same tight sleeves should be worn, and over them a flowing angel sleeve of red edged with white fur. The hands bare, no pack of toys or bells, but instead a tall white staff wound with holly.

COSTUME PLATE 39

(For play, pageant or festival)

ELF. PUCK. ROBIN GOODFELLOW. BROWNIE. ONE OF THE LITTLE PEOPLE. BUMBLE BEE. DWARF.

Period. Any period since fairies first were known.

Countries. All the happy countries that have fairies, and all the countries in the Fairy Tales.

Color. According to the colors wanted.

Materials. Velvet, canton flannel, cambric.

Brown is the color for an elf and for Puck. Scarlet for Robin Goodfellow, or brown. Brown also for a Brownie. Green for one of the Little People. For the Little Men in Snow White, a black or gray suit, and a long beard of white. Instead of this cap, a peaked cap of black, showing the hair. For a Bumble Bee this suit with a round cap, made of yellow and black striped material, or canton flannel stitched together. The stripes should be four inches wide. Gray gauze wings made on wire frames should be stitched to the shoulders. A woolen union suit dyed the desired color at a dyeing establishment, or at home with Diamond Dyes will solve the problem of the costume. If it is wanted for a summer play, and a woolen suit will be found too heavy, then use a cotton suit one size too large to allow for shrinkage, and dye it with Diamond Dyes especially manufactured for cotton goods. For a very little elf —and crowds of very tiny elves are sometimes used in Fairy plays—use women's long green silk stockings, taking them in until they fit the elf. Their length will make them possible for a small pair of tights. Then a green jacket and head covering can be easily made to go with them. The feet of the stockings may be cut off, and green shoes substituted. The toes may turn up or not, as desired. These turned up shoes should be made of canvas covered with green.

See costumes for Children's Plays, page 55.

COSTUME PLATE 40

(For play, pageant, festival, pantomime)

FAIRY. BUTTERFLY. MOTH. DRYAD. HAMADRYAD. SPIRIT OF FOREST MEADOW, or STREAM. GREEK GIRL. ROMAN GIRL. With changes, SAXON PEASANT GIRL.

FAIRY. Dress of chiffon, silkoline or cheesecloth. It

FAIRY

should be white and not too full. Avoid bunchiness. Wings of white muslin, made on a wire frame, and painted with orange and turquoise blue eyes. Or with gold and silver. Or the Fairy may have no wings at all. Just the white dress and the wand. Wings of compo board, painted white, and then decorated with "eyes" are also possible. Compo board can be bought wherever architects' supplies are carried. White stockings. Gold wand.

BUTTERFLY. A dark brown silkoline or cambric (unglazed) dress. Wings of brown with blue "eyes" or of sheer yellow—whatever color is most desired. See any good butterfly book, and copy the wings from that. Brown stockings and shoes.

MOTH. The same as Butterfly, save that the wings are dark and match the body. The eyes on the wings should be of dusky gorgeousness. See any good book on Moths.

DRYAD. A dress of tree trunk brown silkoline made over an underslip of forest green silkoline that will glint through when she dances. Leaf brown stockings. The dress should be all in one piece and made very simply, *No wings*. The hair flying.

HAMADRYAD. Brown as for *Dryad*, with green underslip which faintly shows through as she dances. A green cord about the breast, and stitched to the dress where this cord crosses artificial twigs and green leaves. Fastened on each shoulder artificial twigs and green leaves. A crown of brown buds and green leaves.

SPIRIT OF FOREST, MEADOW, or STREAM. A Forest Spirit would wear forest green dress, with brown cord about the breast. Brown stockings. *No wings*. Should carry a branch in her hand. A Meadow Spirit should wear a pale green dress made over a pale yellow underslip. She should be crowned with daisies and buttercups, and a band of

daisies should be worn about her breast. She should carry a staff twined with daisies. A Spirit of River or Stream should wear river blue, and have a silver cord crossing her breast. She should carry a white chiffon scarf which waves and flutters when she dances. No wings for any of these spirits.

Greek Girl. This costume without the wings and with the hair bound about the head, or gathered in a knot at the back would be correct absolutely for a Greek girl. It might be in white linen or wool, or bright blue, pompeian red, or pale yellow.

Roman Girl. The wings omitted, the hair wound about the head, and a linen or woolen dress of blue, or blood red, white or yellow. See Roman Costumes, page 25.

Saxon Peasant Girl. With the hair flying, with no wings, with the bands crossing the breast removed, the costume is good for a Saxon peasant girl. It should be of white wool or coarse unbleached muslin or linen. It may be brown, dark blue, or white. She should wear sandals laced with white or leather straps. See Chapter on Costumes, under Costumes of Great Britain.

For all save the Greek or Roman girls this garment is made in one piece. For symbolic characters the hem should never be stitched, nor turned up. It should be cut not too evenly. It hangs better unstitched. Experience has proved that this gives it lighter and better lines for dancing. The hem makes it stiff, whether for Fairy or Dryad.

See Costumes for Children's Plays, page 55.

FOLLY

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Pattern 6403—Folly Costume for Ladies, Misses and Girls. At the lower edge in the medium sizes the foundation skirt measures about 2¼ yards; flounce measures about 4 yards. 7 Sizes: 28 to 40 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires ½ yard 27 inches wide for hat, with ½ yard of canvas 25 inches wide for interlining, ⅜ yard of braid, 1 yard of ribbon for hat, 6¾ yards of material 27 inches wide for outside upper tunic, upper sleeves and full length flounce, 1 yard of braid, ⅝ yard of banding, 2 yards of material 27 inches wide for middle tunic, shorter shoulder-piece and lower sleeves, 3 yards of material 27 inches wide for lower tunic, girdle and longer shoulder piece and 3¾ yards of material 27 inches wide for foundation skirt. This is an excellent masquerade costume for a young girl.

COSTUME PLATE 41

(For plays, and in especial morality plays, fairy plays. Also for festivals and for symbolic figures in pageants)

FOLLY. With changes, FLOWER FAIRY. SEASON FAIRY. SPRING. SUMMER. AUTUMN. WINTER.

Period. Any imaginary period.

Country. Any imaginary country.

Color. The color will depend absolutely on the kind of costume desired.

Materials. The materials will depend absolutely on the kind of costume desired.

FOLLY. For the figure of Folly in a Morality Play, or for symbolic figures in pageants and festivals—such as Folly driving out Industry or welcoming Sloth or Ignorance, the costume may be in black or scarlet silk, which can be imitated by glazed cambric. Or black and red cheesecloth can be worn. Or the costume may be all in red. The bells and trimming on the bodice are gold.

FLOWER FAIRY. This same dress, with no bells on the scallops. If the flower is to be a ROSE have the skirt pale green. The dark scallop should be dark green, and the light scallops above it rose color. The shoes and stockings should be green. For a POPPY this same dress in scarlet and green. For a daffodil, green and yellow. For MIGNONETTE have the dress all one shade of green, and have little stars of red hung at the end of each petal. For a LILY the dress should be white and green, with a gold girdle. For a TULIP the dress would be entirely orange. For LARKSPUR, bright blue petals over a green skirt. The hats of the costumes should be broad, and made of the petals of the flower—rose for roses, red for poppies. In the case of Mignonette and Larkspur, have little caps of green or blue.

Spring Fairy. Costume in two shades of green, very pale tender green for the skirt, dark green for the first scallop, and pale green for the rest of the dress. At the edge of each scallop a white daisy might be fastened if desired.

Summer Fairy or Sprite. This costume in rose-red and green. The petticoat rose-red, the first scallop green. The rest of the dress rose-red. A hat made of rose leaves, or a wreath of roses.

Autumn Fairy. Skirt of yellow. Dark scallop of brown, or russet. The upper scallops of yellow. The belt of purple and gold. May wear wreath of purple grapes.

Winter Fairy. This same costume made entirely in white canton flannel. A large crystal bead at the end of each scallop, to glitter like frost-work. White shoes and stockings, the slippers edged with white fur. Silver cap. High neck for bodice.

Christmas Fairy. This costume as described for Winter, made of the same materials, but with a silver girdle, and a white staff wound with holly and tipped with a silver star.

COSTUME PLATE 42

(Fairy plays, historical plays, folk plays, festivals, pageants)

Children of Nobles. Peasant Children.

Period. 1000 to 1490.

Countries. England, Ireland, France, Flanders, Holland, Germany, Italy. Also all Fairy Tale countries, whether Andersen's or Grimm's tales. But not the countries of any Russian or Eastern Fairy Tale.

Materials. Silk and satin for the nobility. Serge and cambric for peasants.

MEDIÆVAL OR FAIRY TALE CHILDREN

CHILDREN OF NOBLES. These costumes, exactly as they stand, can be worn by children of noble birth up to the eighteenth century, and from the eleventh. There must, of course, be slight changes. From the eleventh to the end of the fifteenth centuries they stand exactly as they are. In the sixteenth century the hanging sleeve is dropped, and the bodice is longer and pointed. This is true of the seventeenth century, save that the bodice is longer and not pointed. The boy's costume may be worn till the end of the fifteenth century; then doublet and hose came in. (See Plate 9.) The little girl, if a Princess, might wear rose-red velvet or satin, the sleeves lined in white satin. They might have a border of gold, and a white satin cap edged with gold might be upon her head. The boy, if he were a Prince, would not wear cloth about his shoulders. He would simply wear a tunic. This might be purple cloth trimmed with bands of ermine. These will do for *both historical* and *fairy plays*. If the little girl needs something simpler than a princess's dress she might wear pale blue silkoline, the sleeves lined in pale rose, and with silver bobbins at the edge. A pale blue cap with a little white lace border. The boy's simpler costume might be white cloth with a gold belt. His cap would always be a round cap with a peak.

CHILDREN OF PEASANTS. If the little girl is a peasant in an historical play she may not wear the hanging sleeve. If it is only in a fairy play, it will not matter so much. But the amateur producer must remember that a hanging sleeve was in mediæval times permitted only to the gentry and nobility. See Chapter on Costuming.

A little peasant girl, whether in a fairy or historical play, might wear a blue serge dress, and a cap with white embroidery edging. Or a brown dress. If she is in a fairy

tale she might wear dark crimson. The boy may wear green or brown serge. If serge is not to be used, then use cambric. His tunic may come to the knee if desired. If he was an historical peasant his legs would be bare if the play was historically correct. His shoes are laced with leather straps about his ankles. Oilcloth may be used for this, and in dark brown gives a passable imitation of leather.

COSTUME PLATE 43

(For plays, pageants—in especial American pageants—and for festivals. For Mother Goose and Kate Greenaway Festivals)

Period. 1810–1830.

Countries. England, France, America.

Color. The softest colors should be used for these costumes. Pale blue, pink, white, pale green. See Kate Greenaway's Books.

Materials. Silk, silk muslin, and plain muslin for the little girl. Cloth or satin for the little boy.

These costumes are appropriate for Kate Greenaway Festivals, and for Mother Goose. Little Boy Blue. Tom, Tom the Piper's Son. Mistress Mary. Miss Muffet may be costumed like this. For plays of the period of Miss Austin's novels these are correct. For American Pageants where children welcome Lafayette these are correct, and appropriate. Little girls dressed like this used to present Lafayette with large filled bouquets of flowers as he passed from one city to another on his American visits.

KATE GREENAWAY CHILDREN

COSTUME PLATE 44.

WITCH

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Pattern 6464—Witch Costume. At the lower edge in the medium sizes the skirt measures about 2½ yards. 5 Sizes: 32 to 40 inches Bust Measure. Price, 15 Cents. As shown on figure, the medium size requires 2¾ yards of material 36 inches wide, with 2½ yards of edging for blouse, ⅞ yard of material 36 inches wide, with 2 yards of braid for bodice, 2⅝ yards of material 36 inches wide for skirt; 2¼ yards of material 36 inches wide for pannier; 2½ yards of material 36 inches wide for cape; and ⅜ yard of material 36 inches wide, with ⅜ yard of buckram 25 inches wide for hat. This makes an excellent masquerade costume for Hallowe'en parties. It may be made of inexpensive materials such as lawn or sateen, with a girdle of black sateen or velveteen. The pointed hat and the cape that go with the costume are very easily made. Colonial buckles on the shoes give a realistic touch. The besom is easily made by tying a bundle of twigs to the end of a long stick.

COSTUME PLATE 44

(For fairy and fantastic plays, and for Mother Goose pageants, etc., etc.)

FAIRY GODMOTHER. WITCH. MOTHER GOOSE. MOTHER HUBBARD. WICKED FAIRY. OLD WOMAN WHO LIVED IN A SHOE.

Period. Any Fairy Period.

Countries. For fairy tale character in England, Ireland, Sweden, Norway, Denmark, Germany, France, America.

Color. The colors vary according to the costume desired.

Materials. Cambric is a good material for the costume, or serge, or woolen batiste. Hat of canvas covered with black cambric.

FAIRY GODMOTHER. Scarlet petticoat, and panniers. Very dark green velvet bodice laced over a white guimpe. Very dark green cloak lined in scarlet. Scarlet steeple hat, with a black rim. Carries a wand.

WITCH. Black skirt and panniers. Black velvet bodice. White guimpe. Black cloak. Black steeple hat. Carries a broom.

MOTHER GOOSE. Red quilted petticoat. Red panniers. Black velvet bodice. White guimpe. Black cloak lined in scarlet. Black steeple hat. Flying hair omitted. Wears a white wig made of a white muslin skullcap to which white cotton batting is stitched so that it gives the effect of short white curls. Wears large round spectacles with bone rims. Carries knitting in her hand, and is attended by her famous goose. This may be a large cotton batting goose mounted on a strip of green board that has small castors, like any child's toy. To this toy a string should be fastened, so that the goose will follow Mother Goose wherever she goes.

MOTHER HUBBARD. A cretonne petticoat of white,

flowered with large red roses. Panniers of plain red. A black bodice and white guimpe. A forest green cloak. Her hair should be tucked neatly beneath a large white mobcap with a scarlet bow at one side. She would wear long black silk mits, and carry a basket on her arm.

WICKED FAIRY. The same costume as WITCH.

OLD WOMAN WHO LIVED IN A SHOE. Dark green quilted petticoat. Buff colored panniers. Buff bodice and white guimpe. A black cloak, and her hair tucked beneath a sort of mobcap tied under her chin.

This costume at once suggests itself as appropriate for CINDERELLA'S GODMOTHER. The WICKED FAIRY in *The Sleeping Beauty*. The WITCH in *Hansel and Gretel, etc.*

COSTUME PLATE 45

(For use in children's plays, fantastic or fairy, and in festivals and pantomimes)

LITTLE PIERRETTE. QUEEN OF HEARTS, etc., etc.

For description of how to adapt this to varying needs see adult Pierrette, Costume Plate 33.

COSTUME PLATE 46

(For plays, festivals, pantomimes)

PIERROT. CLOWN. FANCIFUL FIGURE.

Period. From the Eighteenth Century in England, France and America. From the sixteenth in Italy, where he has a figure in the Commedia dell' Arte.

Colors. According to costume.

Materials. Cambric is the best.

PIERROT. For Pierrot there should be no patches on the face, his cap should be set straight, with pompons at side,

LITTLE PIERRETTE

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Pattern 6027—Pierrette Costume for Girls, Misses or Ladies. 7 Sizes: 26 to 38 inches Bust Measure. Price, 15 Cents. As shown on figure, 28 inches bust measure or 10 years requires 5½ yards of material 27 inches wide, with ⅝ yard of crinoline or canvas 25 inches wide and ⅜ yard of buckram 25 inches wide to line brim.

COSTUME PLATE 46

CLOWN

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Pattern 5226—Clown's Suit and Cap. 6 Sizes: 24 to 44 inches Breast Measure. Being in 3 Sizes for Boys from 24 to 32 inches Breast Measure (6 to 16 years), and in 3 sizes for Men from 36 to 44 inches Breast Measure. Price, 15 Cents. As shown on figure, 36 inches breast requires 12¼ yards of material 27 inches wide, with ⅜ yard of cape-net or crinoline 20 or more inches wide to interline cap.

his ruff should be white, not dotted. His dress should be white with black dots sewn to it. Never are the dots any other color than black on white. This is an excellent costume for such charming trifles as Edmond Rostand's *Pierrot qui Rit.*

CLOWN. The clown costume is in every way coarser than the Pierrot costume. It does not suggest such lightness and grace. It should be exactly as in the picture, white muslin with red dots sewn on it. Black patches on a whitened face. His mouth deep carmine.

FANCIFUL FIGURE. This may be a fanciful figure for Seasonal or Symbolic Festivals. In bright green with lighter green dots he might be Master Peapod, or in white, Master Milkweed, and so forth.

COSTUME PLATE 47

(For plays—in especial fantastic plays, for pantomimes, pageants, and festivals)

DOMINO. DISGUISE. FOLLOWER OF PIERROT AND PIERRETTE. BUD. PUSSY WILLOW. SUGAR IN "THE BLUEBIRD." FIGURE IN ARABIAN NIGHTS CROWD. CHRYSALIS.

Period. Any period from mediæval days down to the present. Any fairy period.

Countries. America, France, England.

Color. According to the needs of the wearer.

Material. According to what is most appropriate.

DOMINO. For a Domino black is the prevailing color, though at fancy costume balls like the ball in *L'Aiglon*, or at Mardi Gras, any bright plain color or any soft color may be used, pink, blue, green, gray. Silk or silkoline or cambric should be the material.

FOLLOWER OF PIERROT AND PIERRETTE. Where there is a pantomime that needs a crowd of supers in a Pierrot pantomime, the supers may wear dominos in gray, brown, black.

BUD. For a spring festival this costume in brown may symbolize a bud. Under it a leaf green costume may be worn. At the touch of Spring's wand the brown costume is tossed off, and the green dress worn underneath is seen. Cambric may be used for this effect.

PUSSYWILLOW. This costume in gray cotton batting, or any gray furry stuff will make a pussywillow costume for a Spring festival.

SUGAR. For Sugar in *The Blue Bird* and for kindred plays this is a useful costume. For Sugar it should be of blue-white muslin.

FIGURE IN ARABIAN NIGHTS CROWD. For a pantomime of the Arabian Nights a number of supers can quickly and easily be costumed by having this costume in unobtrusive colors, and by wearing a long beard with it. It helps a scene shift, as it can easily be used to disguise principals who can be supers for a while, and in an instant principals again.

CHRYSALIS. This costume in white cotton batting may be used in Spring festivals. At the touch of Spring it opens and reveals the Butterfly in gorgeous yellow, or yellow and brown.

DOMINO

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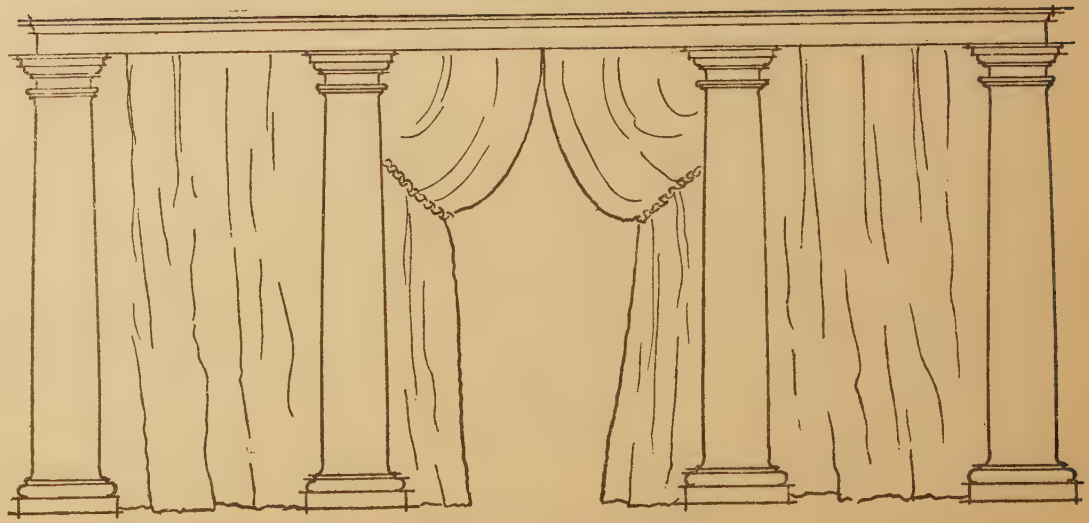
Pattern 5914—Domino and Mask for Women, Men and Children. In the medium sizes the lower edge measures about 2⅝ yards. 6 Sizes: 28 to 48 inches Bust Measure or Breast Measure. Price, 15 Cents. As shown on figure, the medium size requires 6¾ yards of material 36 inches wide. Sateen or lining materials or rich silks and velvets may be used for this costume as desired.

SCENE PLATES



GRECIAN OR FAIRY PALACE

SCENE PLATES

SCENE PLATE 1

Scene. A GREEK OR ROMAN OR FAIRY PALACE.

Period. Ancient Greek, Roman, and all Fairy periods.

Countries. Greece, Rome, and Fairy Tale countries.

Colors. White pillars. Back of these are curtains of whatever color best suits the kind of play, its costumes and period. The best background would be white, turquoise or deep blue, very dark rose, or dark purple. For a midnight scene the curtains might be purplish, and when parted give a glimpse of the midnight sky without. Dark blue curtains, flecked with constellations of silver white stars will give a fantastic effect of a midnight sky.

Materials. The pillars may be made of wood and canvas, or of compo board *painted white.* The curtains may be silk or velvet, or in imitation of these crepe, or canton flannel. The material backing the pillars *must not be transparent.*

Construction. The pillars may be a back drop for a very shallow stage, and then the sides may be masked with scant curtains, or if a deep square stage is wished, then duplicate these pillars and curtains for the sides of the stage, a thing very easy to do. See Scenery, page 61.

Lighting. Can be used with footlights for a daylight scene. With stage moonlight and blue footlights can be a night scene. It can even give the effect of a tent in a Greek or Roman camp at night, if a shield is hung where the curtains part at the top. In this case have white curtains, and let the lights of moving torches, and campfires appear from the back, glowing through the curtains.

Plays. Can be used for a Fairy Palace, for the Palace in *Snow White*, for the setting of a Morality Play, or *Midsummer's Night's Dream.* For Orsino's Palace in *Twelfth Night* with purple curtains, for Olivia's house in the same play with deep rose curtains. Can be used for the Masque of *Pandora*, for *Julius Cæsar*, and for amateur presentations of *The Trojan Women.* Can be used for the palace in *The Sleeping Beauty*, and in *Cinderella.* Can be used as setting for *The House of the Heart.*

SCENE PLATE 2

Scene. EARLY SAXON INTERIOR.

Period. The Saxon period, and the centuries just following.

Countries. France, England, Ireland.

Colors. The walls should be cement gray—that is, stone gray, or cream color. But preferably stone gray. The doors are oak brown, with wrought iron latches, and hinges. The bench is of oak. The window has iron bars, and the glass is made of paraffin paper, light enough in quality for light to stream through from behind the scene. The brazier is supposed to be of iron. In reality it is made of a camp washstand painted black.

Materials. Painted canvas or unbleached cotton. Or the whole scene can be composed of cartridge wallpaper in stone gray, if the painted scenery cannot be had. See Chapter on Scenery.

Construction. See Scenery, page 61.

Lighting. This scene can be lit from the back. Quench the footlights, and for a daylight scene have golden sunlight streaming through the window. For a mysterious night scene it can be lit by moonlight streaming through the

EARLY SAXON INTERIOR

A HEATH OR OPEN SPACE

window. The brazier may be lit by keeping a red spotlight on it, or by having a quantity of red fire powder sunk in a saucer in the middle of the basin. The room, being gray, needs this spark of color. Unless it is summer, do not omit it. *A stone hearth may be used if desired*, such as is given in Scene Plate 5.

Plays. Malvolio's prison in *Twelfth Night.* The Friar's cell in *Romeo and Juliet.* Joan of Arc's prison. A room in the time of Robin Hood. A room in Fairy Tale plays or Folk plays. Could be used for the room where the Sleeping Beauty pricked her finger and fell asleep. Is good for plays of very early Celtic History, such as the plays of William Butler Yeats, that deal with Celtic history, and Lady Gregory's Celtic History Plays.

SCENE PLATE 3

A Heath or Open Space.

Materials. Canvas or unbleached muslin.

Colors. The sky, blue (light). The grass, dim misty green. The trees, dim brown and green.

This may be used as a backdrop with a shallow stage, or with the trees on page 173 cut as wings it may be used as a backdrop with a deep stage. If a wider scene is wished than these Forest of Arden trees portray as side pieces, then have stark, leafless or nearly leafless trees as wings, with dark, twisted sinister branches. This scene may also be used as a Cyclorama. See page 64.

SCENE PLATE 4

A Dense Wood or Forest. A More Open Wood.

Period. Any period from the earliest times to the present.

Countries. America, England, France, Germany, cer-

tain parts of Italy, fantastic mythologic countries, and fairyland.

Colors. For a dense wood or forest the scene is in three colors. Dark green foliage, dark brown tree trunks, and a background of paler green to suggest the depths of the forest. The trees are made alike so that amateurs can stencil them. It *suggests* a wood, rather than gives a wood in actuality. For a more open wood, giving a glimpse of sky, use the trees, cut out, and silhouetted against Plate 3, which can be used as a background. For Fairyland use the dense wood. The scene may be used as a backdrop for a shallow stage, or if a deep stage is used, this can be the backdrop. Wings cut exactly like the trees can be set up, at right and left, the edges scalloped a little to give the effect of foliage, and a few holes cut as in the picture. This is called a cut scene.

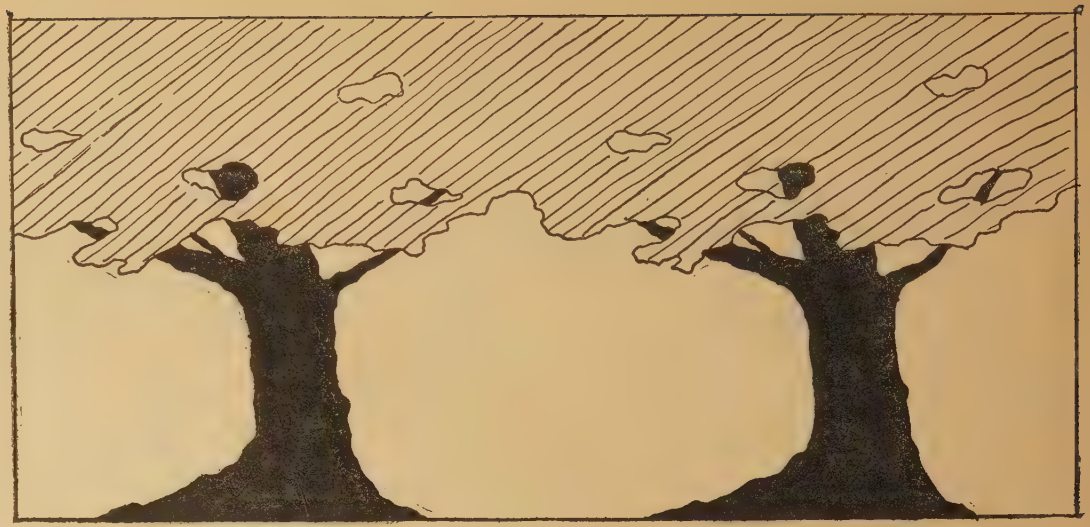
Materials. Canvas, or unbleached muslin. Or it may be made of compo board. See Chapter on Scenery. Can also be used as a Cyclorama. See page 64.

Construction. See page 61.

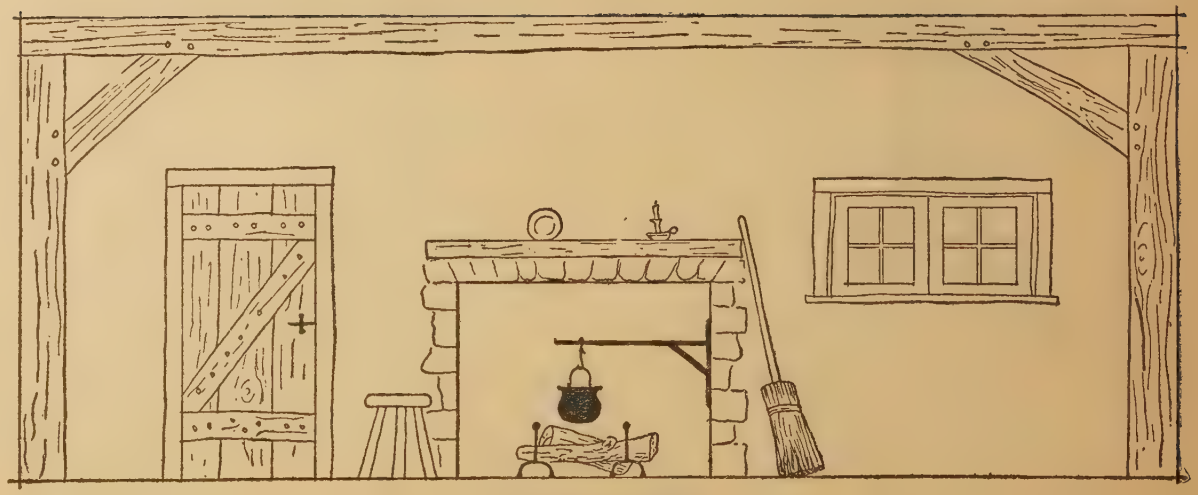
Lighting. Can be used as a daylight scene, or flooded with moonlight can be a moonlit scene, or can be dark and mysterious.

Plays. Can be used for any fair play, for any folk play requiring a wood. For *Midsummer's Night's Dream*, for *As You Like It*, for *A Rose of Plymouth Town.* For the last scene of *Nathan Hale.* For Jeanne D'Arc's wood of Domremy. For the Forest of Sherwood. For the scene of *The Dream Lady.*

For Curtain Scenery. Make the backdrop of green denim. Cut out the trees from darker green (unglazed) cambric, and have brown cambric tree trunks. Stitch to denim, and hang round the sides of stage; leaving openings



DENSE WOOD OR FOREST



KITCHEN SCENE

between the trees for entrances. It will look like a tapestry forest.

SCENE PLATE 5

KITCHEN SCENE.

Period. Anglo-Saxon period to the present.

Countries. American, English, French, Flemish, Danish, Swedish, Norwegian. The Germans and Dutch used stoves, but it could be used for a Dutch or German peasant scene in a poor hut where they could not afford stoves. It may be used for Hans Andersen's and Grimm's Fairy Tales.

Colors. The walls are brown, as if stained with smoke. The door and windows are a richer brown, that is, a darker brown. The stone of the hearth shelf is grayish brown, or entirely gray. The stool is made of pine, and is unpainted.

Materials. Scene painted on canvas or unbleached cotton. Door may be of compo board tacked to wood, and painted. Wallpaper in dark brown, absolutely plain, or wallpaper made like wood, can be used for both walls and door at a pinch. But paint is best. See page 61.

Construction. See page 61. Plain brown walls will do for the side of the stage. There may be a door like the outer door leading into another room of the house. It should be constructed of the same material. Window may be made of paper, or paraffin paper. It should be on a hinge so it can open. If it is a Saxon window, it should be made like window in Scene Plate 2.

Plays. This is a most useful scene. It can be used for all Fairy plays and almost all Folk plays. It may be Cinderella's Kitchen, or the Kitchen in the *Silver Thread.* At this hearth King Alfred may burn the cakes, or Jeanne D'Arc see her visions. It may be a Puritan or Pilgrim

interior. Priscilla Mullins may sit here spinning. It may be the kitchen in Olivia's house in *Twelfth Night*. It may be used for an amateur production of The Blue Bird by Maeterlinck, and be the first scene. It may be an Elizabethan inn. With the window on page 247 it may be a Colonial room for American history plays, or the school house for *Nathan Hale*. The number of ways it can be used is simply endless. It may be Snow White's Home with the Little Men. With a stove it may be the kitchen of the Ruggles family in *The Bird's Christmas Carol*.

SCENE PLATE 6

Scene. The Seashore.

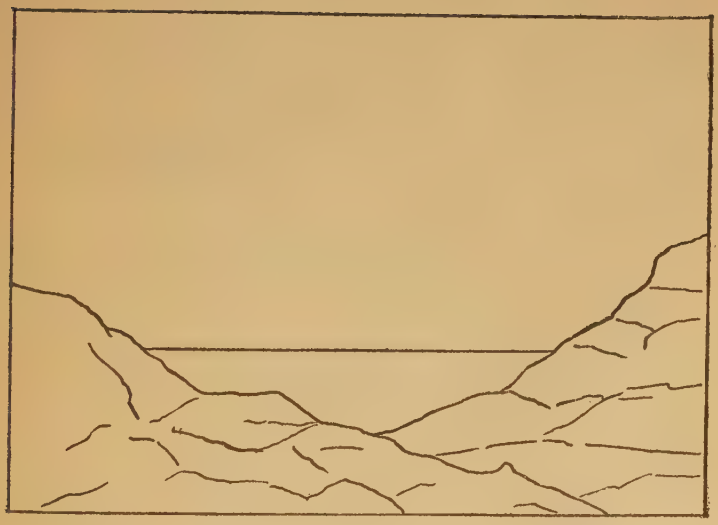
Countries. Any country that has a rocky sea coast.

Period. Any period.

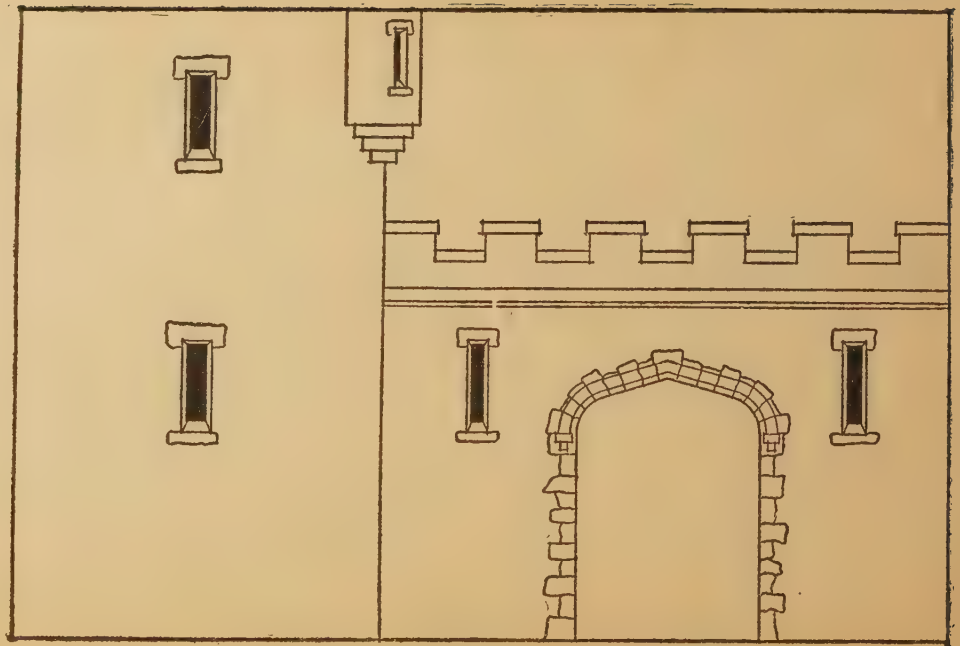
Colors. Sky, light blue. Sea strip, darker blue. Rocks in two shades of brown, with dark purplish shadows.

Materials. Flax canvas or unbleached cotton, painted. Silk for the sea if possible. See page 66.

Construction. The sea and sky painted on the backdrop, if the separate sea strip is not used. The rocks of canvas, painted. Underneath this canvas, which is bulked to look like rock, there should be a firm wooden frame. A lot of dry goods boxes nailed together will not be a bad scheme. The rock in left foreground is made to come down in a point, and leaves a place for amateurs to enter. This scene can be used for a shallow backdrop. The sides *can* be masked with rock brown curtains. If one wishes to have a deeper stage, then run canvas rocks up the right and left sides, as far as the eye can reach, as if this were a cove. These rock wings will jut out, and give two more entrances.



SEA COAST



CASTLE WALL. HIGHWAY. DONJON KEEP

Plays. The scene of *Alice in Wonderland* that is laid by the sea. Can be used for the sea scene in *Twelfth Night.* Can be used as a backdrop for other scenes that are laid on the sea shore. The kitchen scene used in Synge's *Riders to the Sea* can look out on this scene. It can be the blue sea of the Isles of Greece, used as a background for the Greek temple.

SCENE PLATE 7

Scene. CASTLE WALL. HIGHWAY. DONJON KEEP. MONASTERY AND CHURCH OF THE COLLEGIATE GOTHIC PERIOD. OUTSIDE OF DUNGEON.

Period. Can be used from Anglo-Norman period on. It has some of the characteristics of the English Elizabethan and the Tudor, and so it can be used at a pinch for these also.

Countries. England, Scotland, Ireland, France, Germany, Denmark.

Colors. Stone gray or stone brown. The castle is painted against a pale blue sky used as a backdrop, or a Cyclorama can be used. The doorway's opening is the same color as the castle in a shade two degrees lighter. The doorway is really open, and the opening is filled by a screen, a lighter stone shade.

Construction. The scene is meant for a shallow stage and is painted on a backdrop. If it is necessary to use it with a deep stage, then have wings of green that look like high green banks on either side. (See Chapter on Scenery.) Or have wings of rock.

Materials. See page 66.

Plays. Can be used as the last act of *Canterbury Pilgrims*, the Church Scene in *Much Ado About Nothing*, can form a last Church Scene for *Twelfth Night* wedding proces-

sion if so desired. Can be used for the battlement scene of *Hamlet*, and for a scene in *Macbeth*, though it is not *absolutely* suited to them. Yet it is better than many amateur attempts that are garish. It also makes an excellent background for mediæval festivals. Jugglers, ballad singers, folk dancers, chanting monks, etc., etc., will wind in and out of the castle door.

SCENE PLATE 8

This repetition of the Castle Scene shows how this scene, or any other scene, may be marked off and drawn to scale, as per direction in pages 69–70. Each square here represents two feet; the scene would thus be 25 feet wide by 17 feet high.

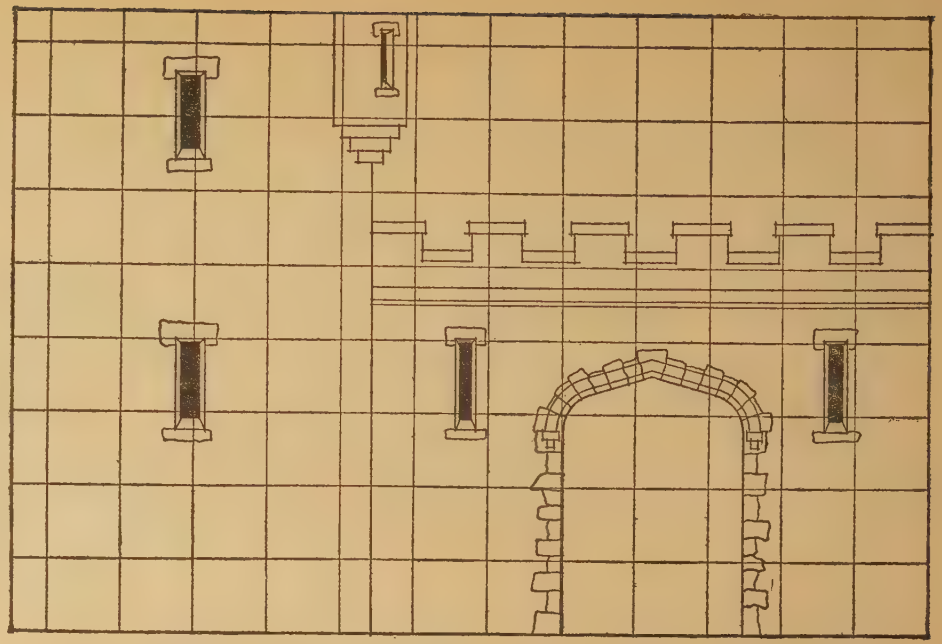
SCENE PLATE 9

Street Scene.

Period. From the time of Queen Elizabeth down.

Countries. English, Flemish, French, German.

Colors. The sky pale blue. The roofs of the houses red, gray, and rich brown. The house at the extreme right should be a rich dark brown. The second house from the left should be this same brown, or a duller tone. The other houses may be gray, dull brown and putty color. Put a brown roof on the brown houses that are deep in color. The gray or putty colored houses can have the red roofs. The road in front of the houses is dust color. This scene may be a backdrop used for a shallow stage, or it may be a scene with wings. In this case *duplicate the house at right*, and place one just like it at left. It may differ in color, and will make an excellent wing.



DUPLICATE OF CASTLE WALL SHOWING HOW TO DRAW SCENE TO SCALE

STREET SCENE

Materials. Canvas or unbleached cotton. See page 61.

Construction. See page 61.

Lighting. Can be used as a daylight scene; or with moonlight (blue lights and white) can be a night scene. In this case there should be strong light from behind the back drop to shine through the little windows. Do not have all the windows transparent, only some of them. With a very shadowy scene one light burning in a high window will give the effect of a lonely watcher. If used for plays laid in the early history of America, in Boston or Salem, the houses should be white and brown, no red roofs. But New Amsterdam may have the coloring first described. This scene may be used for the first act of Josephine Peabody's *The Piper.* For street scene in *The Toymaker of Nuremberg.* For street scene in *Henry the Fifth.* For background for an outdoor celebration of an Old English May Day or Merrymaking, with Morris Dances. For any street scene in Shakespearian comedy, laid in England.

SCENE PLATE 10

Scene. GARDEN.

Period. Elizabethan to the present.

Colors. Pale blue backdrop for sky with green trees stencilled on it. Wall of cream color, with brown oak door, and black wrought iron trimmings. Dark green box trees, or clipped ilex trees in jade green pots, or pots of Pompeiian red, according to the costumes that are to be used with the scene. If the wall is to be "stippled" that is, mottled to look like stone, this effect is obtained by mixing the right proportions of cobalt and whiting, taking care to mix the cobalt first. For cool gray, if a gray wall is to be used instead of a cream wall, mix with the white one-eighth

Indian red, and one-eighth blue. For warm gray, add orange mineral. If the trees are to be shown in brilliant sunlight, orange will be found excellent for a few bright specks or pointillage, as it is called.

Materials. Canvas or unbleached cotton, painted. See pages 61, 66, 67. The floor cloth may be dark green, like turf. The pots and trees should be real.

Construction. There is a blue sky drop with trees painted on it. The wall is separate, and the door is on hinges and really opens and shuts. As the scene is given here it is intended for a decoration for a shallow stage eight feet deep. For a wide stage the wings at right and left might be formed of the same wall, with a door leading into a house. But in general garden sets are shallow. A cylorama of blue sky is another way of giving an effect of a deep stage. This cyclorama is a sky curved, instead of flat. The sky is painted and placed in a semicircle that ends some five or six feet above the footlights.

Plays. This garden set will be suitable for Olivia's garden in *Twelfth Night.* Also for the garden in *Prunella.* Or it may be the French garden of Rostand's *Romancers.* With the trees removed and the benches like the Saxon bench on page 247, it may be a monastic garden. It can be the garden of Roxanne in *Cyrano de Bergerac,* or the convent garden in the *Goddess of Reason.*

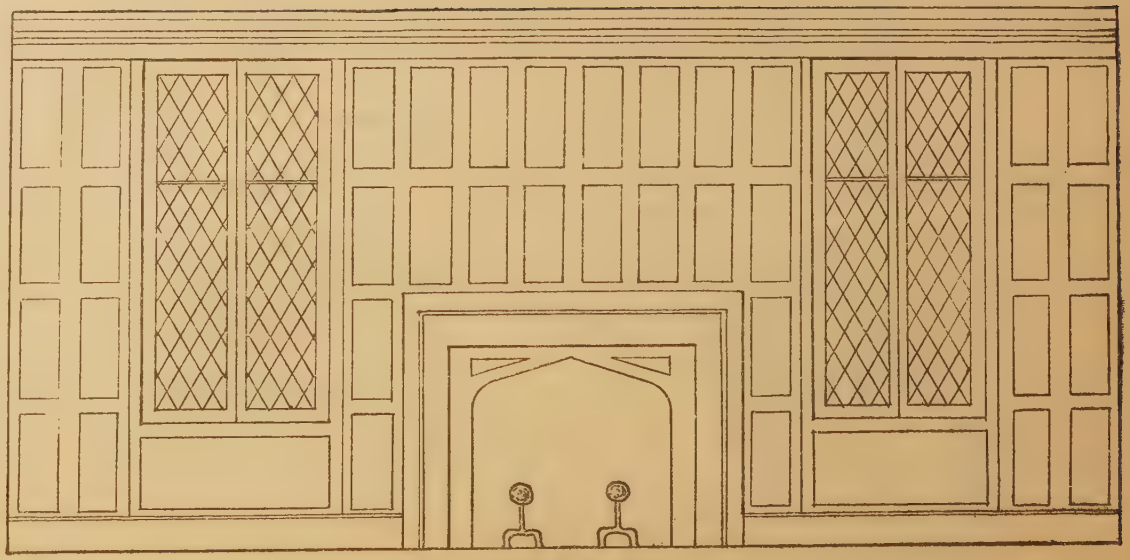
SCENE PLATE 11

Scene. Interior Room.

Period. Can be used from the Elizabethan period down to a modern library.

Countries. England, France and Germany. Later America.

GARDEN



TUDOR ROOM

Color. Brown oak panelled walls. Windows plain, or with rich armorial bearings on them. Over the hearth there should be either a portrait of someone in rich brocades and a ruff, or a bit of handsome tapestry. The latter is easiest to procure for amateurs. It should have a hint of gold and vivid blue or scarlet in it. The floor brown.

Materials. The scene may be painted on canvas, or, much easier, panelled wallpaper may be bought by the roll, and tacked to the wooden scene frame. It would be best to cover the frame with compo board first, as the wallpaper is perishable. The windows, which should swing inward, should be made of black paper for lead and paraffin paper for glass. Or paraffin paper with the leaded panes indicated with crayon or strips of black tissue paper will do. There should be logs and a ruddy fire.

Construction. See page 61. If this is to be a *shallow* backdrop it is all right as it stands. But most likely it will need sides, right and left. These should have panelled doors, and should be made of the same material as is shown in the picture and described above.

Use upright mission furniture with this scene. It is the nearest thing to the correct heavy carved furniture that amateurs will be likely to get. If the windows are to be open see that there is a good backdrop behind them.

This room, with hearth and windows exactly where they are, can be changed to a Colonial room very easily. Have no panels, but a cream-colored wall with a white baseboard. Take out the *inner* frame of the hearth, leaving it absolutely square. Put in the Colonial window on page 247. Have the doors plain, if side walls are used. For decorations have candles on the shelf, and some silhouettes in black frames. The bit of tapestry can still be used.

SCENE PLATE 12

Scene. WOODCUTTER'S, PEASANT'S, or WITCH'S HOUSE IN THE WOOD.

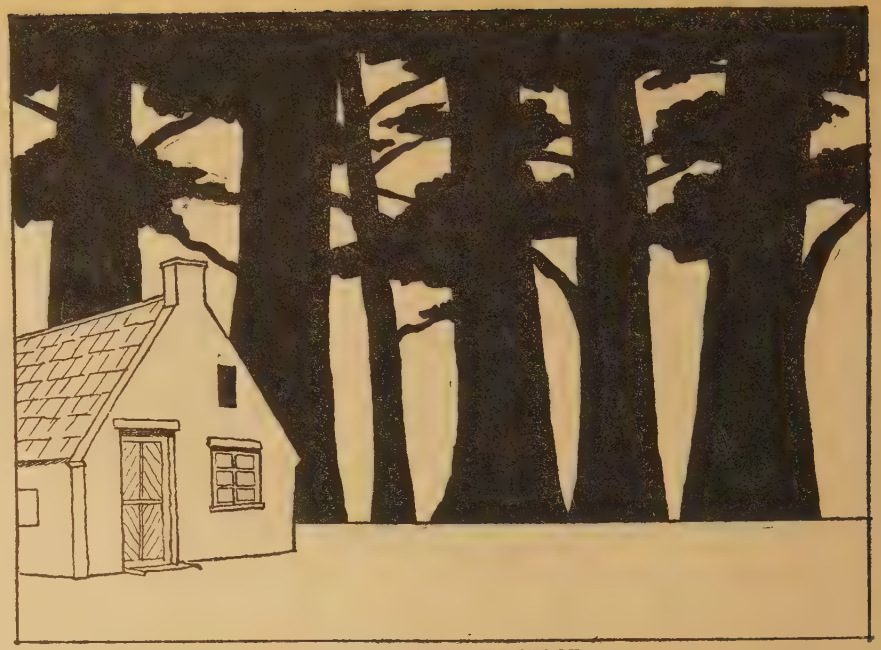
Period. From Elizabethan times to the present. For all fairy tales.

Colors. There are two ways of doing the backdrop. An effect of a cheerful wood, or a more or less cheerful wood, may be given by having a pale blue sky, dark brown tree trunks, and very dark—almost black—pine green boughs. But the effect of the wood is meant to be more or less sinister. For a truly sinister effect have sunset light deepening from rose to crimson, and against this have the trees stand in black silhouette. The floor cloth should be dark brown.

The little house should be gray, with a red roof, and a red or a brown door.

Construction. The backdrop of trees and sky should be painted on flax canvas, or unbleached muslin. See page 61. The little house should be large enough for children and small adults to enter, and should be separate, not painted on the backdrop, unless this is specially desired. It can be made constructed on a wooden frame, and then covered with compo board, and painted. See Chapter on Scenery. The window may be made of paraffin paper.

Lighting. For the sunset scene, no footlights, or only a very few footlights, white and red, should be used. But if possible it is better to quench the footlights, and have a few red and white lights along the proscenium border. The sunset effect can be managed from the back, if one is very skillful. Less skilled amateurs had better have the rosy light thrown from the spot light box. It should fade to the violet of dusk very gradually. The blue sky scene can



LITTLE HOUSE IN WOOD

PIRATE OR MEDIÆVAL SHIP

be lit in the usual way. There are no difficulties about that.

Plays. For *Hansel and Gretel*, for *Snow White*. For *Golden Hair and the Three Bears*. For The Land of Memory in an amateur production of *The Blue Bird*.

SCENE PLATE 13

A PIRATE SHIP, or an OLD-FASHIONED or MEDIÆVAL SHIP.

Period. From the time of Queen Elizabeth down.

Countries. American, English, French, German, Flemish, Spanish.

Colors. The sky light blue, the sea darker blue. The ship brown oak.

Materials. The scene is painted on canvas or unbleached cotton. The rails and cabin may be made of the same material. The ropes are real.

Construction. The sky and water are on the backdrop. The cabin and railing are of painted canvas, made on wooden frames, or of compo board painted brown and tacked to wooden frames. The cabin should be built separately, like a small house, and made very firmly, as exits can be made up and down the ladder and through the doors. The cabin may be twelve or fourteen feet wide, the sides of the boat according to the stage—they end at the side footlights. The bare floor of the stage may be used for the deck of the ship. For mixing paints, etc., see chapter on Scenery.

Lighting. Can be a daylight scene, or with the stage darkened, and lights coming from the doors, and lanterns hung in the rigging, can be a night scene. In this case a spot light will have to be used with old-fashioned stages.

Plays. For *Pinafore, without* the pirate trappings. With the pirate trappings, the *Pirates of Penzance.* For *Drake,* by Louis N. Parker.

SCENE PLATE 14

MODERN YACHT, or SHIP, according to play.

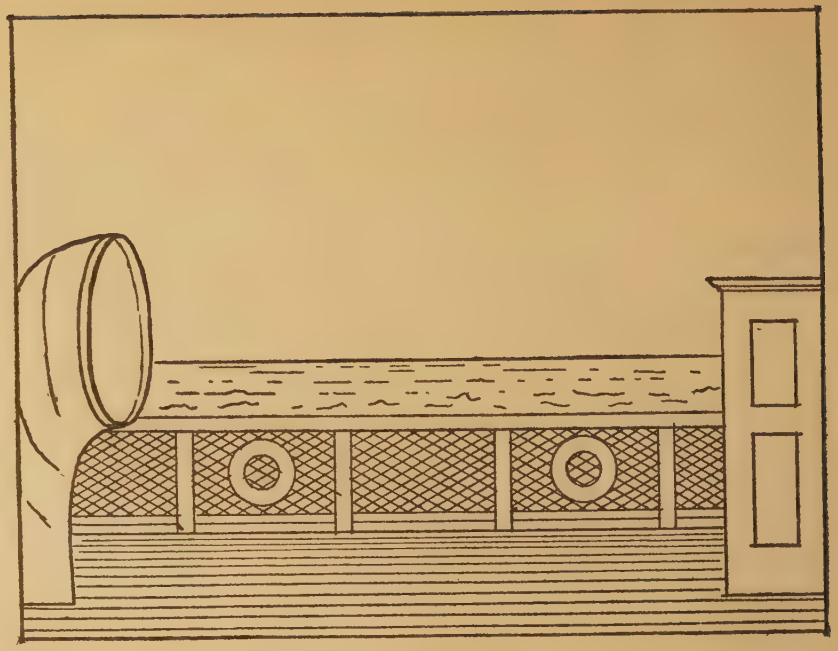
Period. From 1850 to the present.

Countries. America, England, and the Continent.

Colors. The sky pale blue, the water deep blue, the boat white.

Materials. Painted canvas. The railing may be made of actual wire, with wooden posts, or a tennis net could be used.

Construction. Sky and water are on backdrop. The ventilator and hatchway are wings.



MODERN YACHT OR SHIP

FURNITURE PLATES

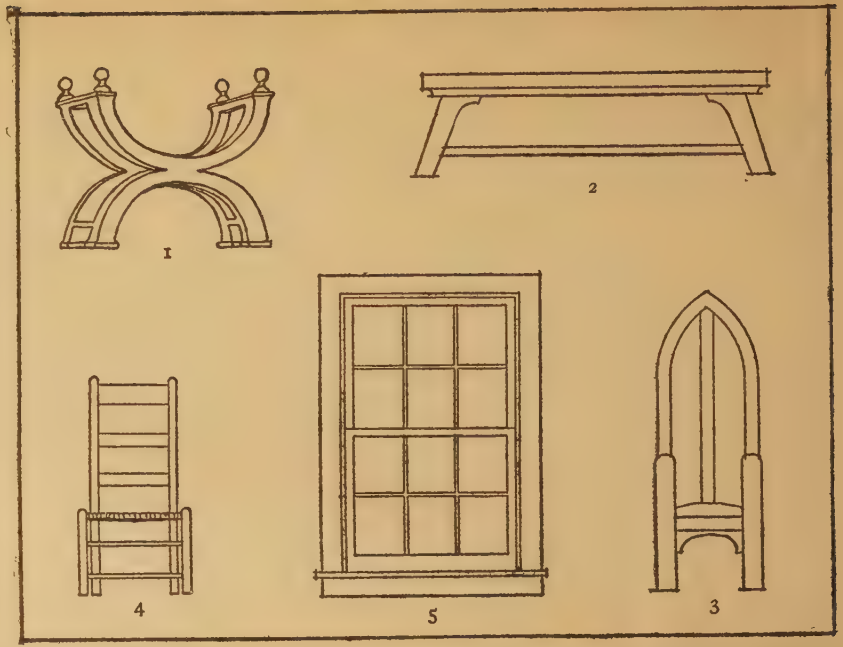
1. Roman Chair. A chair of state for a Roman emperor or general. It was used in Rome, and from the ninth to the thirteenth century in England, Denmark, France, Scotland, Ireland, where it was a chair of state, seen in the houses of Kings and nobles, but never in the houses of peasants. It is the type of chair always used in productions of *Hamlet*. It was extensively used in the Napoleonic Era, and then, as in Rome, it was a chair of state. It should be made of dark wood.

2. Saxon Seat. Used from the first to the twelfth centuries in the houses of nobles and peasants alike, and after that used in monasteries, inns, and peasant's houses up to the eighteenth century. It was used in England, Ireland, Scotland, Holland and France. Is made of dark wood, or plain pine. Plain pine for peasants, and dark wood for the houses of nobles and for monasteries. It is a most useful piece of furniture for *Miracle* and *Morality* plays, and for folk and fairy as well as historical plays.

3. Mediæval Throne Chair or Chair of State. Used from the tenth to the seventeenth century in England, Scotland, Ireland, France and Flanders. Is useful as an ecclesiastic chair for dignitaries in cathedrals and Bishop's palaces—for such dramas as *Becket* and for such plays as *Henry V*. In the latter it is used as a throne chair. It is made of solid wood, with a wooden seat. For highly decorative purposes the two ovals of the back may be covered with purple or scarlet leather (leatherette), and the strip up the back gilded. A cushion of the same color as the ovals should be put into the seat of the chair.

4. Simple Chair which can be used from 1650 to the present. Is made of wood with a rush seat. Is excellent for Colonial scenes. For scenes earlier than Colonial it should be dark; for Colonial scenes it should be painted white.

5. Colonial Window, which will change the room in Scene Plate 11 into a Colonial room if the walls of the room are painted a light color.



1. ROMAN CHAIR. 2. SAXON SEAT. 3. ROMAN OR MEDIÆVAL THRONE CHAIR. 4. COLONIAL CHAIR. 5. COLONIAL WINDOW

OPEN AIR GREEK THEATER

The words open air Greek Theater have an ornate—and for some ears—an expensive sound. But if people only realized how little ingenuity and money it takes to have a really servicable Greek Theater, there would be hundreds of them springing up throughout the country as a means of permanent delight. Many people associate the word Greek Theater with the idea of a huge Stadium such as the one in California, or the Adolph Lewisohn Stadium in New York City, but as a matter of fact a small stadium is not only perfectly feasible but well adapted to small communities or even to the school yard. The ideal small Greek Theater might be copied after the Brookside Theater at Mount Kisko, New York.

Select a stage that will be, if possible, one hundred feet long and fifty feet deep. Have it as level as possible, and have it of turf that will have springiness and give beneath the feet for dancing. This stage should have as a background or permanent backdrop either a lovely vista—as in Mount Kisko, where rolling hills and placid intervales melt into blue distance, or there should be trees and shrubbery so cunningly placed all across the back that they give the effect of solid green, and yet allow the characters to enter and exit. In a place where the background is lovely, yet where there are no trees, a *wire* lattice overrun with vines can be used as a background for the pillars, and it will give a glimpse of the vista at each side. The posts supporting this wire lattice should be painted a very dark green so that they will not intrude upon the eye.

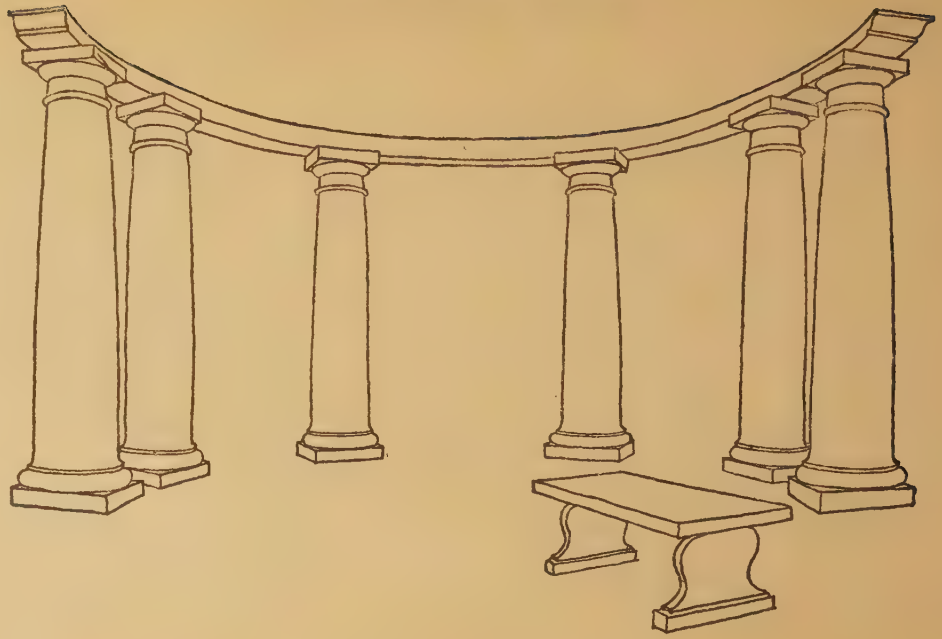
Across the back of this greensward stage the white pillars are placed in a semicircle. There is space enough between each pillar for a character or group of characters to enter upon the scene.

Across from the stage is the place for the audience. It should seat from one hundred to three hundred. A sloping hillside is ideal, for people can bring rugs and cushions and have a fine view. Or a permanent grandstand may be constructed. This may be of wood, left to weather until it is lichen gray. Or if the hillside is of shale, it may be cut into the rock. Or a ridge of stone seats may be erected. These, like the seats at the theater of the Outdoor Players at Peterborough, New Hampshire, may be built of field stones, as a stone wall is built, and than overlaid with four inches of cement on top, which gives a smooth, bench-like effect. This is a very pretty way to arrange seats for an outdoor theater.

For the theater itself, all that is needed are six pillars, placed in a semicircle. It does not matter whether they are Grecian or Roman, fluted or plain. They should have a coping along the top, to connect them. As a background, they can be varied by draperies and accessories. Great earthen or copper jars such as are seen in Maxfield Parrish's pictures may be placed against the pillars in the foreground. These jars may be jade green, copper colored, Pompeiian red, or dull blue. The veriest tyro can fashion them out of sculptor's clay and color them with pigments. The pillars can also be backed on occasion by colored curtains, looped in the center. These may be turquoise blue, pale yellow, Tyrian purple, or for a color scheme of very dark costumes, Pompeiian red.

For a temple of Flora in which a masque of Spring is to be given these pillars may be wound with great garlands of roses—real roses, or artificial ones.

OPEN AIR GREEK THEATER



A Greek table and bench made of wood rather than of stone so that they can be moved, are essential properties.

There may be a shrine placed at the back of, or between the two center pillars. In this shrine, which can be made of plaster of paris, is a sunken bowl in which incense may be burned, and here offerings may be made, as vestal dances are given.

The plays given in this theater must of necessity be either Greek, Roman, or plays of fantasy. It may be used for *Midsummer's Night's Dream*—the foreground for a wood near Athens, the pillars for the court scenes. For *Pandora* or *Persephone* or for a masque of *Pomona* this theater may also be used. *Julius Cæsar* may be also given in it. The mythical plays by Lord Dunsany are also possible, and with this background *The Sleeping Beauty* and *King Rene's Daughter*.

All these plays may be given in the daytime. The same plays may be given at night with footlights carefully screened by very low plants. Electric lights may also be inverted in the coping of the pillars.

The pillars may always be bought or ordered from a firm of contractors, or they may be obtained from the Hartwell Sanders Co., 2155 Elston Avenue, Chicago, Ill., for $2.75 a piece, making the whole theater total, with its coping included, $20.00, if a hillside is used for a grandstand. These pillars are eight feet high, made of white pine or cypress. The Hartman-Sanders catalogue gives excellent ideas along these lines. Greek furniture for the outdoor theater may be obtained from the North Shore Ferneries Co., Beverly, Mass. Their catalogue will prove invaluable to anyone contemplating such a theater.

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